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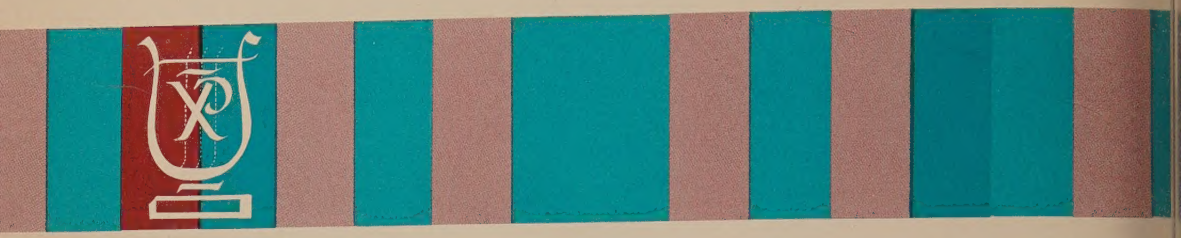
VOL. I • NO. 14 • NOVEMBER 1960



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EDITORIAL

problems in small congregations

Elsewhere in this issue is an article about a music program for the small congregation. More pleas for help come from ministers and other leaders of small congregations than from any other single source. There have been many requests for a special department in MUSIC MINISTRY to deal specifically with problems relating to music in the small church, as if such problems were unique. Fortunately or unfortunately, such is not the case. For when the persons requesting help are asked to state their problems specifically, their answers are typical of leaders in churches of all sizes. The same or similar problems exist. The difference is one of degree. ¶ Basically almost all the problems can be classified in one of two main categories: **a**) developing leadership personnel and **b**) raising the musical level of the congregation. The answer to both problems may be found in the single word, **education**. To this cause MUSIC MINISTRY is dedicated. ¶ Educators learn to be patient and persistent. To fulfill either of the basic needs above, one or more persons in the local church must give dedicated service over a long period of time. No magazine by itself can accomplish the task. But with the help of materials provided in MUSIC MINISTRY, a determined leader—minister or layman—should be able to realize progress toward a solution of his musical problems. In small church or large, MUSIC MINISTRY can be a valuable aid, but it can never take the place of personal leadership.

V Earle Copes

Pilgrims Give Thanks in 1960

Dennis Moore, drummer, leads the pilgrims into the service promptly at 7:30 a.m.

by Richard R. Alford

SHORTLY after dawn on a late November day, a band of gray-garbed Pilgrims makes its way toward the meeting-house. A long drum roll has called them together to thank God for his bounty. The strains of *All People That on Earth Do Dwell* signal their arrival, and more than eighty men, women and children take their places on low wooden benches. The men sit on one side of the room; the women and children, on the other. Led by a precentor with a commanding voice, they sing the Psalms of Henry Ainsworth with enthusiastic fervor. Each Psalm is lined out and is sung in unison without accompaniment.

This scene, which first took place in New England in the early 1620's, will be recreated for the seventh consecutive year this Thanksgiving Day in the First Methodist Church of El Centro, California. Sponsored by the Chancel Choir and its director, Mrs. Eugene Waterman, the annual Pilgrim Thanksgiving Service has become a community tradition.

MR. ALFORD is director of music, First Methodist Church, Glendale, California.

In 1952 Mr. W. Eugene Campbell, a civic engineer and then president of the Chancel Choir, began to gather historical material for this service. He traveled extensively and devoted most of his spare time to research of the project. Photostatic copies of the first edition of the Ainsworth Psalter, printed in 1612 at Amsterdam, were obtained from Yale University. From the New York Public Library he secured photostats of the 1618 edition of the same Psalter. Every effort was made to reconstruct the Pilgrim's service of thanksgiving as accurately as possible. Copies of Sternhold and Hopkins' *Whole Booke of Psalms* were studied in the Congressional Library. The photostatic copies are put on display each Thanksgiving Day at the church. A reproduction of the title page from the 1612 Ainsworth Psalter is used as the bulletin cover for the service.

The Pilgrim service at El Centro is held in the church's social hall and opens with the reading of Henry Ainsworth's Preface to his 1612 Psalter. Then, members of the adult, youth and children's choirs enter,

ging *All People That on Earth Do ell.* Leading the procession is the drum- r. The singers are seated on wooden nches on the stage, with a boys' speech oir and a girls' speech choir in front on floor level.

Psalm singing is interspersed with spoken ns, such as Governor Bradford's Thanks- ing Proclamation, prayers, and passages m the Psalms recited by the speech irs. Each year the service is varied by use of different Psalms and Scripture dings. During the past six years the irs have sung twenty of the thirty-nine es found in the Ainsworth Psalter.

Authentic copies of Pilgrim dress were n by the women of the church, using e shades of gray cloth. Last year eighty- r adults, young people and children (as ng as three years) were costumed for service.

The readings used, other than those from lms, are from Governor Bradford's *Of nouth Plantation,* edited by Samuel t Morrison (Alfred A. Knopf, 1952). ny of the Psalm readings are taken di- ly from an original copy of the 1560 eva Bible in the Huntington Library an Marino, California.

Mr. Campbell and Mrs. Waterman found able resource material in *The Pilgrim's First Thanksgiving,* a song play by Alice Howell and Helen Dill, *The Music of the Pilgrims* by Waldo Selden Pratt and *Saints and Strangers* by George F. Willison. These three resources are out of print but are still available through many public libraries.

Some selections from the Ainsworth Psalter are available on a record entitled *Early American Psalmody* (New Records, Inc., 135 Old Court House Road, New Hyde Park, New York. NRLP 2007, $4.85). Three Ainsworth tunes are found in *The Methodist Hymnal:* "Old 100th" (Nos. 13 and 616), "Tallis' Canon" (Nos. 51 and 74) and "Dundee (French)" (Nos. 68, 408, 409, 422 and 549).

The Pilgrim service as presented in El Centro provides a very meaningful experience of praise and thanksgiving. In addition, it preserves and portrays a vital part of our American heritage, and its effect for good upon the young people and children who participate is immeasurable.

James B. Fisher, church organist who serves as Precentor Wilson, reviews program with Jack Lasher (right) and David Brock (left).

Franklyn June Rosenbaum checks the girls of the speech choir before the Thanksgiving morning service.

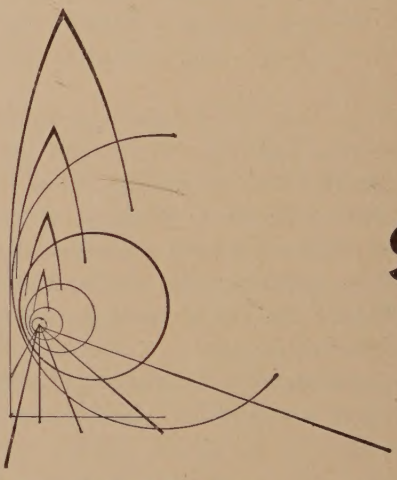
THE conversation had turned to church chit-chat as the three ladies lingered after one of their infrequent luncheons. "Well, I couldn't hear the sermon at Asbury-Wesley last Sunday because of the noise from the church school departments. It seemed to come right through the walls and floor and even out of the ventilators," said one. "When they joined those two churches and built the big plant back in 1928 they had plenty of money to do things right. I just don't understand it."

"You should try ———— Memorial," said the second. "When you sit in some pews it sounds as if the preacher's up in the dome somewhere instead of in the pulpit. And sometimes you can hear people cough on the other side of the church as plainly as if they were next to you. They say it's because of the dome and the curved walls. Old Mr. _____ had his own ideas as to how the church should be built, and I guess he thought since he was giving a lot of the money he had a right to have what he wanted."

Said the third, "Well, my dear, if you want to hear complaints about the acoustics, you should come out to Suburbia Methodist. The building's only three years old, but the music sounds terrible. I sang in the choir for awhile, and the anthems just seemed to fall flat as if they were sung into a mattress, and yet I know we have a fine choir. We're supposed to have a good organ, but it sounds so shrill that people are blaming the organist. He says he can't make it sound any better because of the acoustics. They told us the acoustics would be perfect if we used acoustic tile, so we had it put over the whole ceiling, and then after we'd been in the new church awhile they put extra loudspeakers down each side of the church, but now it sounds like the sermon and the music come from whatever loudspeaker is nearest to you, instead of from the chancel."

MR. BARTHOLOMEW is a consultant on acoustics and organ design in Silver Springs, Maryland. (See *Reviews*, page 43)

This hypothetical conversation illustrate some of the common acoustic faults in ou churches, so few of which have good acou tics in all respects. For good acoustics de pend on more than one consideration Furthermore, it must be remembered tha a good acoustical environment for one pur pose may result in terrible acoustics for an other. An acoustical engineer (unless h is merely trying to sell some company' acoustical tile or plaster) will never recom mend the same treatment for a cafeteri as he will for a broadcasting studio, no the same for the studio as for a church Sound, as well as light, must be functional



Courtesy Casavant Frères Limitée

Sou

Our three hypothetical ladies are typica church members, aware that all is no acoustically as it should be, but naturall somewhat confused as to the reasons, sinc the science of architectural acoustics is specialized field. Just what is involved i making sound functionally effective withi an enclosed space? The subject is a larg one, with many ramifications, but, asid from the obvious fact that large aud toriums will require amplification of th sound level in order to counteract the e fects of volume and of audience (at lea

far as the speech is concerned), there three main essentials:

') Freedom from undue extraneous ise transmitted from other parts of the ne building or from outdoors. This is a tter of proper design and construction walls and floors. It is a complex subject, t the techniques are known and available architects and builders.

') A fairly even distribution of the ilable sound energy to all parts of the ditorium, with no whispering gallery ef- s caused by an undue concentration of nd in some regions at the expense of er relatively "dead" spots. This is a tter of proper design of the shape of auditorium, refraining from the use of ved walls or domed ceilings if possible,

tion lasts appreciably longer before it dies into inaudibility than in a room with more absorption. A certain amount of reverberation is desirable in all rooms, because too much deadness is psychologically depressing. A rough rule-of-thumb states that the reverberation time should lie within the range from one to two seconds, except for very large enclosures. However, the use to which the room will be put should determine this. The understanding of speech is facilitiated by short reverberation times; the appreciation of music is enhanced by longer times. Obviously, therefore, the best acoustic condition for a church is of necessity a compromise. But, unfortunately, in far too many churches the compromise has favored the speech, with near-disastrous results for the music. This is due to a fact frequently ignored; namely, that the absorbing power of an audience is so very

Your Church

by Wilmer T. Bartholomew

designing and treating them properly if y must be used. Here, too, the techues are known and available.

') An optimum reverberation time, conering the usage to which the room will put. This is what is frequently meant en the acoustics of a room are discussed. nen a sound is produced within an ensure, its energy is echoed and re-echoed ny times, from walls, floor, ceiling, and ects within the room. At each reflection art of the sound energy is absorbed, deading on the softness, permeability, ibility, or porosity of the reflecting ob- t. Thus in a room containing relatively d and smooth surfaces, the reverbera-

high (flesh being soft and flexible, clothing being porous) as to make it unneccessary to provide any other acoustic correction in the majority of churches. Even carpeting, curtaining, and cushioning should be held to a proper minimum, particularly in small churches. It is highly ironical, though sadly true, that the typical installation of acoustical tile or plaster usually destroys the possibility of having good acoustics in a church sanctuary, unless we completely disregard the need of the ministry of music. (This is not to say, of course, that such materials should not be used in the educational rooms, the church offices, kitchen, dining room, corridors, and even in the narthex.)

(*Continued on page 44*)

JOHANN SEBASTIAN BACH

an essay
in discovery
by
Joseph Sittler, Jr.

PART II

I INTRODUCED the third level in this compre sion of my total debt to Bach by remarking tha I have never read any catalogue of the intellectua giants of our Western culture in which has appeare the name of a musician. This is to me the more strang when I go on to say, as I now do, that the third leve upon which Bach has been a teacher for me is pr cisely within this sphere. This aspect of the being c the artist has, under the bludgeonings of the nine teenth century, passed almost out of recognition—s that to call an artist an intellectual is with us almos a contradiction in terms! Conscious of the strangenes of this treatment of Bach, I hasten to justify mysel with a description of beauty of intellect that I find i a university lecture delivered by John Henry Newma in 1852:

"Intellect has its beauty, and it has those who ain at it. To open the mind, to correct it, to refine it, t enable it to know, and to digest, master, rule, and t use its knowledge, to give it power over its own facul ties, application, flexibility, method, critical exactnes sagacity, resource, address, eloquent expression—is a object as intelligible as the cultivation of virtue, while at the same time, it is absolutely distinct from it."

Now it is within that understanding of intellectua beauty that I find in Bach a pure intellectual powe operating as acutely and toward as noble an end a any our history shows. To create a synthesis out of th conflict of data that experience brings is an intel lectual achievement of the highest order. And jus that, time after time, is what I have found accom plished in the work of Bach. In several of the Platoni dialogues there is revealed the sheer intellectual powe of man ascending as far toward a rational grasp o ultimate reality as has ever been known. Coming ther to the end of his argument with two contradictor propositions in clear opposition, Plato ends the dia logue with a myth. The problem is not solved; fo it has been manifested as insoluble—and yet in th myth, without doing violence to either proposition o the reason, the philosopher suggests in almost poeti terms a transcendent solution that must reside som where within trans-natural realms of meaning.

There is a moment in the "Allegro" of the *Fift Brandenburg Concerto* which has long seemed to m as a pure intellectual synthesis, a mental act an product to move on a level comparable with Plato thought. I know nothing about music technically, an I am indebted to another for this description of th

m: "At this particular point in the move-
nt he ornaments the dominant by a re-
e, strange succession of dissonances over
dominant pedal before the then-made-
h-and-new resolution into the tonic."
t is because I find this artist casting into
onal form a representation of an actual
erience of the mind in its search for
th that I have come so highly to regard
h as an intellectual. For is it not a com-
n experience in thought that contra-
ions grow alongside each other, each
ing more strong and positive until we
ome mentally desperate in our quest
a rational resolution out of this insup-
table tautness; and then out of the
thesis there grows a synthesis—a syn-
is in which neither factor in the prop-
ion is betrayed, lost, nor made less
nt, but in which both are gathered up
heir full reality into a truth which is
ond them?

Plato is justly esteemed a giant in the
m of intellectual accomplishment be-
e he suggests a synthesis beyond the
titudinous dissonances of reason's light
embodies that suggested synthesis in a
h, I think it not at all queer that we
ribe to Bach noble intellectual power if,
another medium, he represents those
radictions and rational frustrations
beset us and then, from the clutch of
ancient insoluble, sings out a resolu-
that is aesthetically pleasing, formally
nd, and vitally acceptable.

or this kind of writing about Bach, I
aware that some would wish to consign
to a psychiatrist—for devil-possession or
er mental illness. But the more I read
at I am supposed to hear in music ac-
ding to the usual program notes, with
ir birds and fates and splashing foun-
s, the more boldly I persist upon this
egenerate way!

The fourth level upon which Bach con-
ues to be my teacher is as a witness to
radical particularity of the Christian
h. There is such a universal thing as
gion and human spirituality; and with-
in this great and general theater there is that unique and incomparable historical action of God in Christ which has produced the specifically Christian community and confession. When, therefore, I speak of Bach as a religious teacher, I do not mean that his uniqueness lies within that general sphere of spirituality which is ubiquitous, and whose celebration is a function of the greater proportion of serious music—sacred and secular. It does not require, I think, a very acute sensibility to suspect that the faith that Bach bore witness to and celebrated in so much of his music is not an amorphous spirituality without intelligible content or historical roots, but a very definite faith that was as palpable for him as the stones of the Church of St. Thomas in Leipzig. For this assertion there are not ready ears in a time when the particularity of the Christian story is so eroded that we can play both *Parsifal* and the *St. Matthew Passion* on Good Friday and perceive no opposition in content—for such a time has so expanded the word "spiritual" that all meaning has fled.

This distinction is not my creation and is certainly not special pleading. I have yet to find in Bach's confessions, either by word, or by the implications of his life, or in the program and content of his music, any concern for religion-in-general save as that term meant to him the common faith of his people and church and time. Bach's letter of resignation to the Municipal Council of Muhlhausen, 1708, thoroughly sustains this judgment.

"Although it was my intention to advance the music in the divine service toward its very end and purpose—a regulated church music in honor of God, . . . it so happened that none of this was possible without vexatious relations. . . . So God willed to bring about an opportunity that will not only put me in a better position as far as the subsistence of my livelihood is

---

DR. SITTLER is a member of the faculty of the Federated Theological Seminary at The University of Chicago.

Lift up Your Hearts

by Herbert E. Stotts

TWO GODS

part one

A boy was born 'mid little things,
Between a little world and sky—
And dreamed not of the cosmic rings
Round which the circling planets fly.

He lived in little works and thoughts,
Where little ventures grow and plod,
And paced and ploughed his little plots,
And prayed unto his little God.

But, as the mighty system grew,
His faith grew faint with many scars;
The Cosmos widened in his view—
But God was lost among His stars.

part two

Another boy in lowly days,
As he, to little things was born,
But gathered lore in woodland ways,
And from the glory of the morn.

As wider skies broke on his view,
God greatened in his growing mind;
Each year he dreamed his God anew,
And left his older God behind.

He saw the boundless scheme dilate,
In star and blossom, sky and clod;
And as the universe grew great,
He dreamed for it a greater God.

SAM WALTER FOSS

As a boy, I thought of God as the sole inhabitant of the skies over Missouri. Each Sunday morning the head usher at our church took the "collection" out to the local airport and flew it up to the edge of heaven and left it there. Hadn't the minister said, "We present our gifts to the Lord"? He was a God, too, of magical powers. He could make it rain, or if

(*Continued on page 14*)

DR. STOTTS is professor of Church and Community at Boston University School of Theology.

concerned, but will also make it possible f
me, without annoyance to others, to perseve
in working for my very end which consists
organizing church music well."

"For my very end. . . ." Here is Bach's pe
sonal assumption of Luther's rediscovery
the vocation of the Christian man, a positive
priestly administration of a specific gift f
God's glory, the church's life, and for the goo
of the entire human community.

The good city of the consummation towa
which his soul pressed was not Parnassus b
Jerusalem; the songs which drew from him th
wonderfully sweet and devout arias of th
cantatas were not the songs of Pan but th
songs of Zion; the spirit whose might he i
voked in his labors was not the Goethea
spirit of the cosmos but the *Heilige Geist*
his stout faith; the river at whose waters h
"sings the song of Zion in a strange land"
not the mythological Lethe, but historical Bab
lon. And that transcendent realm of the spir
that is called Heaven—currently supposed
be so much less interesting than some subjectiv
realm of value—was the good old Germa
Himmel—replete with angels, beatific with lov
and peace after toil, and sustained by a ver
real God. And yet *this* heaven, the pictori
representation of the consummation of th
faith, evoked contemplative offerings from h
craft and his daily stint of composition and h
adoring intellect that are literally incomparabl

It is, I am hopeful, now more clear why
asserted at the beginning that music is n
only an aesthetic experience but involves th
whole man. That has been, over the years, th
story of my debt to Bach.

EDITOR'S NOTE: *This is the second of two article
based on an address delivered at the Annu
Midwinter Conference on Church Music, North
western University, February 2, 1959.*

"Together with his wonderful gifts as an artis
Bach united great clearness and acuteness of i
tellect, strength of will, a persistency which ofte
amounted to obstinacy, the love for order and
high sense of duty. Though conscious of his wort
he was free from arrogance. If he sometimes ma
fested violent excitement when giving instructio
to large school classes, he exercised great patien
with individual pupils. Instead of oppressing the
by the excess of his genius, he drew them up
himself with words of friendly encouragemen
and it is certain that he could hold up to the
no better example than his own unwearied i
dustry."—*Phillip Spitta*

The Master and the Three Musicians

by Jane Hall

THERE was once a Master who had three servants, and to each of these servants He e a gift so that He might determine which ould be worthy of residing in His House. d the gift given to each servant was this: t his head should be filled with heavenly sic, and with this music he was to do as he hed. Thus endowed, the three servants went into the world.

The first was a grateful and humble man, d he worked diligently to increase the gift en by his Master. He fashioned the music many magnificent forms, yet was careful make each new work as perfect as possible. listened with his whole being to the tunes Master gave, and when he took the tunes, took also the spirit of the gift.

His life was beset by hardships and temptaus, but he was ever mindful of his Master's ise; and as he had a great desire to live re, he continued to work with his gift. He ated cantatas, passions, oratorios, and other offerings; and each one began with a fication to his Master.

low all these offerings were well received the Master, for He knew that this music been created, not by the servant's mind ne, but by his soul. And when the time e that the servant returned to his Master's use, the Master met him at the door and d, "Well done, Johann Bach," and led him

The second servant went forth in like man-. He was much pleased with the fine gift had received and set about enhancing it with h brilliance and grandeur as would please n a hostile ear. And many people were en with this music and rewarded the servant h applause and gold. This pleased the vant immensely, and he set about feverishly posing more music. But when he felt pressed time in which to complete a work, he often rowed from that which he had written be-e, or even from that written by others—he hed to be punctual with his work and to ase these people who so admired him. He ssed himself in a fine velvet greatcoat and fled shirt and carried a gold-knobbed walking stick. He ate more than he should so that he would become a prominent and impressive figure in society.

But there were many who envied his social position and some rose up as rivals against him; and he struggled desperately to hold his high favor with the public. At last his proud position collapsed and he fell ill with paralysis and despair. All appeared dark until he thought humbly of his Master's gift and determined to begin anew and render honor to Him. And thereafter he wrote oratorios and expressed his great love for the Master in one called "Messiah."

And when the time came that the second servant returned to the Master's House, the Master met him at the door and said, "I am glad you have found the truth, Mr. Handel," and bade him enter.

Now the third servant set out with light and frolicking melodies already teasing his brain. And he said, "When I think of the Divine Being, my heart is so full of joy that the notes fly off as from a spindle; and as I have a cheerful heart, He will pardon me if I serve Him cheerfully." So he, too, spun out beautiful creations and was acclaimed by all, but he remained sincere and humble and joyous of heart. Hundreds of compositions were ascribed by him to the glory of God.

When he felt he had developed his gift to its fullest and could accomplish his best work to glorify God, he was an old man. But he worked with a young heart and wrote music for the magnificent story of creation. It was not long before he was called to return to his Master's House, and he was reluctant to go, for he had done only a fraction of what he felt he could do. His feet trudged slowly down the path. But the Master smiled as He opened the door and said, "You may continue your work here, Papa Haydn."

And the Master called His three servants together and said to them, "You have done well

(*Continued on page 43*)

MRS. HALL is director of the junior-intermediate choir, First Methodist Church, Cedar Falls, Iowa.

Singing our faith

PART II

by Stanley H. Mullen

GREAT Psalms and hymns rise out of great religious experiences. The psalmist says, "I waited patiently for the Lord; and he inclined unto me, and heard my cry. He brought me up also out of an horrible pit, out of the miry clay, and set my feet upon a rock, and established my goings. And he hath put a new song in my mouth, even praise unto our God;" (Psalms 40:1-3*a*, King James Version).

This is enough to make anyone sing. And one of the reasons why Methodists are not singing more these days is that they haven't had such an experience—the experience of being lifted out of the miry clay of sinful living onto the rock of forgiveness, peace and purposeful living. An experience like that brings out everything melodious in a person. If he can't carry a tune, he will at least make a joyful noise. Methodism is replete with examples of those who have been lifted by God into song. Until John and Charles Wesley were thus inspired, they had no such songs to sing. Charles was the more prolific song writer, but John made his contribution also. Consider No. 36 in *The Methodist Hymnal:*

"We lift our hearts to Thee,
O Day-Star from on high!
The sun itself is but Thy shade,
Yet cheers both earth and sky.

How beauteous nature now:
How dark and sad before!
With joy we view the pleasing change,
And nature's God adore."

In his eighty-sixth year (the morning before he died), John surprised his friends by bursting into song:

"I'll praise My Maker while I've breath;
And when my voice is lost in death,
Praise shall employ my nobler powers . . ."

There seems to be no end to Charles Wesley's hymns of praise. He, too, had been so lifted by Christ that he exclaimed, "O for a thousand tongues to sing my great Redeemer's praise!" He wrote more than six thousand hymns of which we have more than fifty in *The Methodist Hymnal.*

But Methodists are not the only ones who have been touched by God and inspired to sing. Persons of all denominations have written hymns expressive of our faith

MR. MULLEN is pastor of The Methodist Church, Wooster, Ohio.

d the more we study the words of these
nns the more we see how well they ex-
ss our faith.

erhaps someone is asking: But what is
faith? I know of no more brief and
quate statement than is given in the
ostles' Creed. Every sentence is supported
Scripture and by the testimony of those
o have been in the central stream of
ristian thought and experience down
ough the years. We have time here to
ch only the high spots, but note how well
hymns express this faith.

it concerning "God the Father Al-
hty, Maker of heaven and earth" that
would sing? Then turn to No. 3 in
hymnal:

Before Jehovah's awefull throne,
Ye nations, bow with sacred joy;
Know that the Lord is God alone,
He can create, and He destroy."

No. 66 in the hymnal:

e spacious firmament on high,
With all the blue ethereal sky,
spangled heavens, a shining frame,
heir great Original proclaim: . . ."

it about "Jesus Christ, his only Son
Lord" that you would sing? Then the
nal is filled with tributes to him. How
we say it better than did Herbert
ner in "We Would See Jesus" (113) or
ph Harlow in "O Young and Fearless
phet" (266)?

it is about the "Holy Spirit" that you
ld sing, we have many great hymns.
k at "I Worship Thee, O Holy Ghost"
4), "Spirit of Faith Come Down" (183)
"Breathe on Me, Breath of God"
0).

s it about the "holy catholic Church"
you would learn, understanding that
word "catholic" means universal? Then
ose hymn No. 382, with a touch of Old
tament background:

Glorious things of thee are spoken,
Zion, city of our God;
He, whose word cannot be broken,
Formed thee for His own abode: . . ."

Perhaps one our best hymns about the Church is "The Church's One Foundation" (381).

Do you recall that we say, "I believe in . . . the communion of saints"? What do we mean when we profess this belief? I suspect that most persons limit it to fellowship with others here on earth. But the creed extends the meaning to include those who have gone on before. And so do a few of our hymns. Consider the last stanza of No. 381:

"Yet she on earth hath union
With God the Three in One,
And mystic sweet communion
With those whose rest is won: . . ."

Or the second stanza of No. 359:

"A cloud of witnesses around
Hold thee in full survey;
Forget the steps already trod,
And onward urge thy way."

Great comfort comes to those who study such lines and believe them. They understand the communion of saints.

"I believe in . . . the forgiveness of sins," states the creed, and I am sure that all Christians join in this. Surely Joseph Hart did when he wrote,

"Come, ye sinners, poor and needy,
Weak and wounded, sick and sore;
Jesus ready stands to save you,
Full of pity, love and power: . . ."

And Charles Wesley adds:

"How can a sinner know
His sins on earth forgiven?
How can my gracious Saviour show
My name inscribed in heaven?

We who in Christ believe
That He for us hath died,
We all His unknown peace receive,
And feel His blood applied."

"I believe in . . . the resurrection of the body," says the creed. I do not believe that,

Now Thank We All Our God

tune: Nun Danket
words by Martin Rinkart
The Methodist Hymnal No. 7

by Michael Daves

People were dying so fast that they could no longer be buried in individual graves. Trenches were dug. Those left were only half alive and were fighting over scraps of bread. The fields, once yellow with grain, were now red with blood. The Thirty Years' War had taken a terrible toll in Eilenburg, Germany. Still Bishop Martin Rinkart said, "We will not surrender."

Priests were busy comforting the dying, feeding the starving, strengthening the discouraged and burying the dead. Then the Swedish army attacked again, driving out the forces that had found refuge within Eilenburg's walls. The Swedish general, enraged because the inhabitants had not welcomed him, ordered the starving city to pay a tribute of $25,000.

Bishop Rinkart, accompanied by the whole populace, went to beg the general to reconsider. Standing before the commander's tent, Rinkart pleaded the town's case without success. Then, the Bishop turned and said, "Come, my people, we can find no mercy with man, but there is mercy with God." On the plain before the scarred city he prayed to God with such feeling that the general could not escape judgment. "Pay me $1500 and be done with you," he yelled from inside his tent. The people returned to their town and found enough money. Rinkart took the tribute to the general and managed to get food.

In the midst of tribulation, Bishop Martin Rinkart wrote several dramas of the Reformation and, before he died in 1649, wrote sixty-six hymns. The first two stanzas of this hymn are paraphrases of Ecclesiasticus 1:22-24, while the third is a version of the *Gloria Patri.*

Now thank we all our God
With heart and hands and voices,
Who wondrous things hath done,
In whom His world rejoices; . . .

MR. DAVES is pastor of First Methodist Church, Addison, Texas.

in the next life, we shall be going around as disembodied spirits. "We are sown a natural body and raised a spiritual body," says Paul. I can't cite any one hymn that brings forth this truth, but one can hardly sing

"Ten thousand times ten thousand
In sparkling raiment bright,
The armies of the ransomed saints
Throng up the steeps of light: . . ."

without thinking of some kind of visible beings. At any rate, Christianity teaches that we shall rise from the dead, and that has always meant more than the Greek idea of immortality.

The creed ends with the statement: "I believe . . . in the life everlasting." Consider hymn No. 528:

"There is a land of pure delight
Where saints immortal reign; . . ."

and No. 527:

"For all the saints who from their
labors rest, . . ."

or No. 524:

"Rise, my soul, and stretch thy wings,
Thy better portion trace;
Rise from transitory things
Toward heaven, thy native place:
Sun, and moon, and stars decay;
Time shall soon this earth remove;
Rise, my soul, and haste away
To seats prepared above."

By singing our faith we can strengthen our own beliefs and help fellow Christians become better citizens of the Kingdom.

"O come, let us sing to the LORD;
let us make a joyful noise to the rock of our salvation!
Let us come into his presence with thanksgiving;
let us make a joyful noise to him with songs of praise!" (Psalms 95:1, 2.)

A Hymn Dramalogue for Thanksgiving

by Ruth Bampton

RRATOR: A group of teen-agers are discussing hankfulness at a youth meeting in church ist before Thanksgiving. Let us listen to heir conversation.

ORGE: How can you expect Sam to feel thank- ul with a broken leg and a bad eye? (*pause*) and to think it was all due to one guy's care- ssness.

RY: I agree with you. Just because a band f Pilgrims in 1620 wanted to be independ- ut, I don't see why we have to remember o be thankful every year on Thanksgiving we have **nothing** to be thankful for.

RRY: Wait a moment; there's always **some- hing** to be thankful for. Instead of being id up with his leg, Sam might have been illed!

AN: I guess we'd all agree to that, but now e may lose the sight of his eye.

K: That's true, Susan. But there's tragedy life and what's the sense of side-stepping. *pause*) We should face facts and be realistic.

UGLAS: Look here, I'd like to say something. s I see it, being thankful is an experience e should all try to have.

RGE: That sounds nice, Doug, but it's hard swallow if you're the victim of hard luck.

RRY: I do think Doug has a point. No matter hat happens to us, if we can show the spirit f thankfulness as a matter of principle we ill all be better off.

UGLAS: Here comes Pastor Randall. Let's ask im.

TOR RANDALL: Good evening, everyone. How re you this evening?

K: We've been discussing the matter of hankfulness and we need your help.

RY: Doug, you're the chairman. Why don't ou sum up the situation for Mr. Randall?

UGLAS: All right. As you know, we've been roken up about Sam's accident; so we've been talking about why being thankful is important. I thought your sermon last Sunday gave us something to think about.

PASTOR RANDALL: Thank you, Doug, I'm glad it made an impression. You see, some people are just naturally grateful—it's part of their character, while others have to learn to be. In order for the thankful spirit to dominate, a person has to have the knowledge and the feeling in his heart. Perhaps you would like to know that one of our greatest hymns, *Now Thank We All Our God,* was born at a time when no one could understand how a person could feel thankful.

DICK: Won't you please tell us about it?

PASTOR RANDALL: (*Takes a chair to sit down with the group*) I'll be glad to. It's an interesting story. Back in the seventeenth century in Germany when the Thirty Years' War was going on, there was a small walled town called Eilenberg. In this town lived a very unusual man, Pastor Martin Rinkart. Because of the many wars there was so much sickness and so many deaths that in one year four thousand people died. This was a large number for such a small town. Finally, Pastor Rinkart was the only minister left and on some days he was obliged to bury between forty to fifty people. In all this sadness Pastor Rinkart thought the words of this great hymn. He used the first two verses as a grace to be sung before meals for his own family.

MARY: Oh, thank you, Mr. Randall. I wish Sam could know about this.

NARRATOR: We shall now visit the home of Reverend Martin Rinkart in 1644 in Eilenberg, Germany, to hear this great hymn.

(*Choir, standing around table with bowed heads, sings "Now Thank We All Our God."*)

NARRATOR: Often great works come as a result of great suffering and this is no exception. The music was composed by Johann Crueger, a distinguished musician of the seventeenth century. The hymn has often been called the "German Te Deum." It has been sung on historical occasions, such as the completion of the Cologne Cathedral and Queen Victoria's Diamond Jubilee. Today this great hymn remains with all its power and beauty to inspire people all over the world.

SS BAMPTON is director of music at Polytechnic ool, Pasadena, California.

Lift Up Your Hearts

(*Continued from page 8*)

we misbehaved he could send storms or drought or even bankers who could wave a paper and take away our farm. Loved ones were "taken" by the Lord "because He loved them so." To a ten-year old, this made a kind of reasoned world. After all, He rewarded and punished in much the same way that parents and relatives and teachers did these things. We often knew why we were punished, but rewards were a source of mystery. Gratitude to God, to loved ones, to strangers accompanied these good things. Sunshine on a picnic day had to be His doing. New clothing meant that parents had sacrificed and we loved them for it and understood. But suffering was always a mystery. We did not know why God had done it, but we were sure He was the source of all the trouble and some of the good things of life.

Each day pushes back the horizon of our world still further. There is little room in it for a God whose habitat is southern Missouri. We find ourselves as parochial in faith as little children unless we stand off and review ou faith with some objectivity. How hard it woul have been for that boy in Missouri years ag to understand the meaning of satellites mad by man! A God who "belongs" only to the pe ple of one denomination or state or region o point of view is not great enough for any mar Certainly such an idea is not great enough fo God!

Jesus, in a new day, in a complex an emotion-ridden time, brought a new concept o the nature of God. In the words of Sam Walte Foss, "He dreamed for it a greater God." I each service of worship, in each hymn an anthem, we have the responsibility of broaden ing the horizons and of increasing the knowledg of the nature of God for each person who par ticipates. Can there be a greater honor tha knowing more about Him ourselves and lead ing others to a knowledge of a God worth of a total life commitment? To dream a greate God and to know that each child and hi parents see and feel this growth is no les than the finest kind of music ministry.

on the folio

TO BE A PILGRIM by William Giles is a refreshing, modal setting of the familiar text by John Bunyan (No. 265 in *The Methodist Hymnal*). For mixed or unison voices, this anthem should become part of the repertoire of many choirs. Ideal for the New Year. William Giles is Director of Music at First Presbyterian Church in Middletown, Ohio.

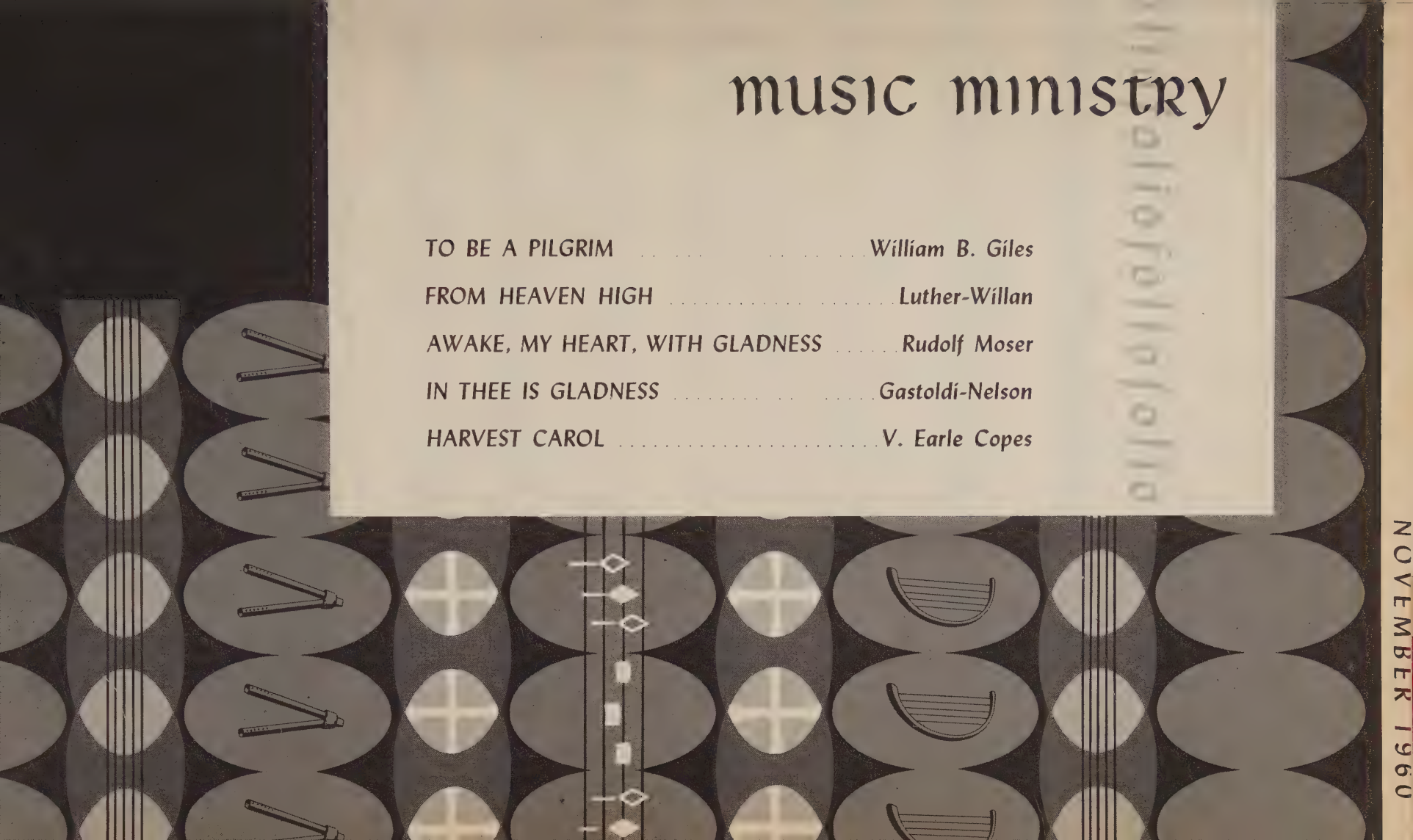
FROM HEAVEN HIGH, I COME TO EARTH is arranged by Healey Willan from the old German chorale. This setting is found in the collection, *Carols for the Seasons,* which contains twenty-two carols, effectively arranged for unison and two-part choirs. Price $1.00.

AWAKE, MY HEART, WITH GLADNESS, by Rudolf Moser, is from *The Parish Organist,* Part One, published by Concordia. This series of volumes is one of the richest resources available to the church organist. Material is easy but of consistently high quality. Much is playable on manuals alone (a treasure for the beginning student or organist who must struggle with a spinet model electronic or truncated pedalboard.) Price $2.50.

IN THEE IS GLADNESS by Gastoldi is an SAB arrangement of the seventeenth-centur chorale tune by Ronald A. Nelson. This i excellent contrapuntal writing, each part ha ing independent melodic and rhythmic interest Care should be taken to assure absolut rhythmic precision in the passages involvin syncopation. A brisk tempo should be mai tained throughout with one strong accent i each measure.

HARVEST CAROL by V. Earle Copes from *Three Carols for Juniors.* Included i the set are "Mary's Lullaby" (for Christmas) and "Carol of the Trees" (for Palm Sunday) All are written in unison with modal tonality

music ministry

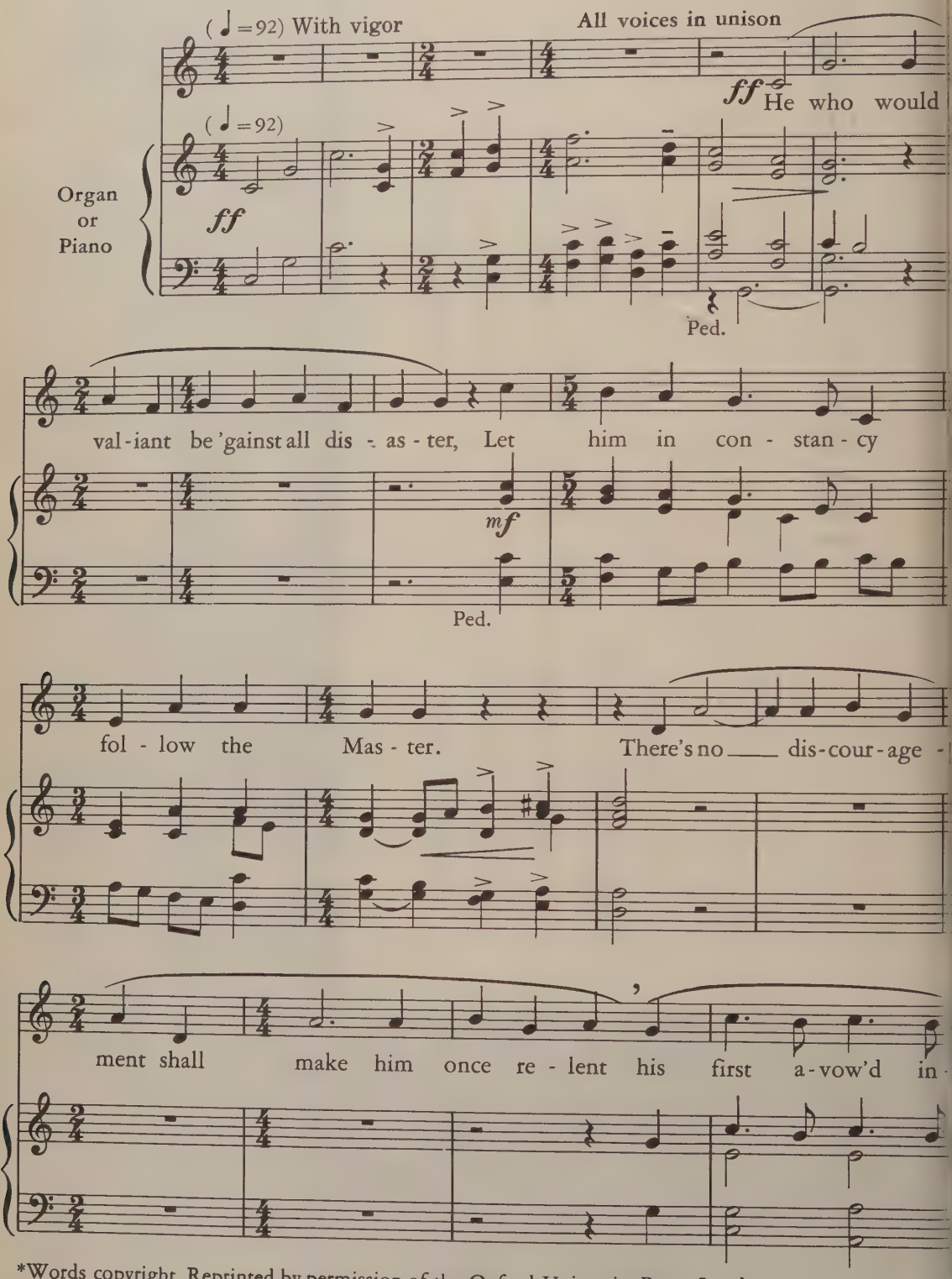
TO BE A PILGRIM	*William B. Giles*
FROM HEAVEN HIGH	*Luther-Willan*
AWAKE, MY HEART, WITH GLADNESS	*Rudolf Moser*
IN THEE IS GLADNESS	*Gastoldi-Nelson*
HARVEST CAROL	*V. Earle Copes*

NOVEMBER 1960

To Be a Pilgrim

General anthem for mixed unison voices

After John Bunyan. Percy Dearmer, 1867-1936

WILLIAM B. GIL


(♩=92) With vigor
All voices in unison
ff He who would
(♩=92)
Organ or Piano
ff
Ped.
val-iant be'gainst all dis - as - ter, Let him in con - stan - cy
mf
Ped.
fol - low the Mas - ter. There's no dis-cour-age -
ment shall make him once re - lent his first a-vow'd in -

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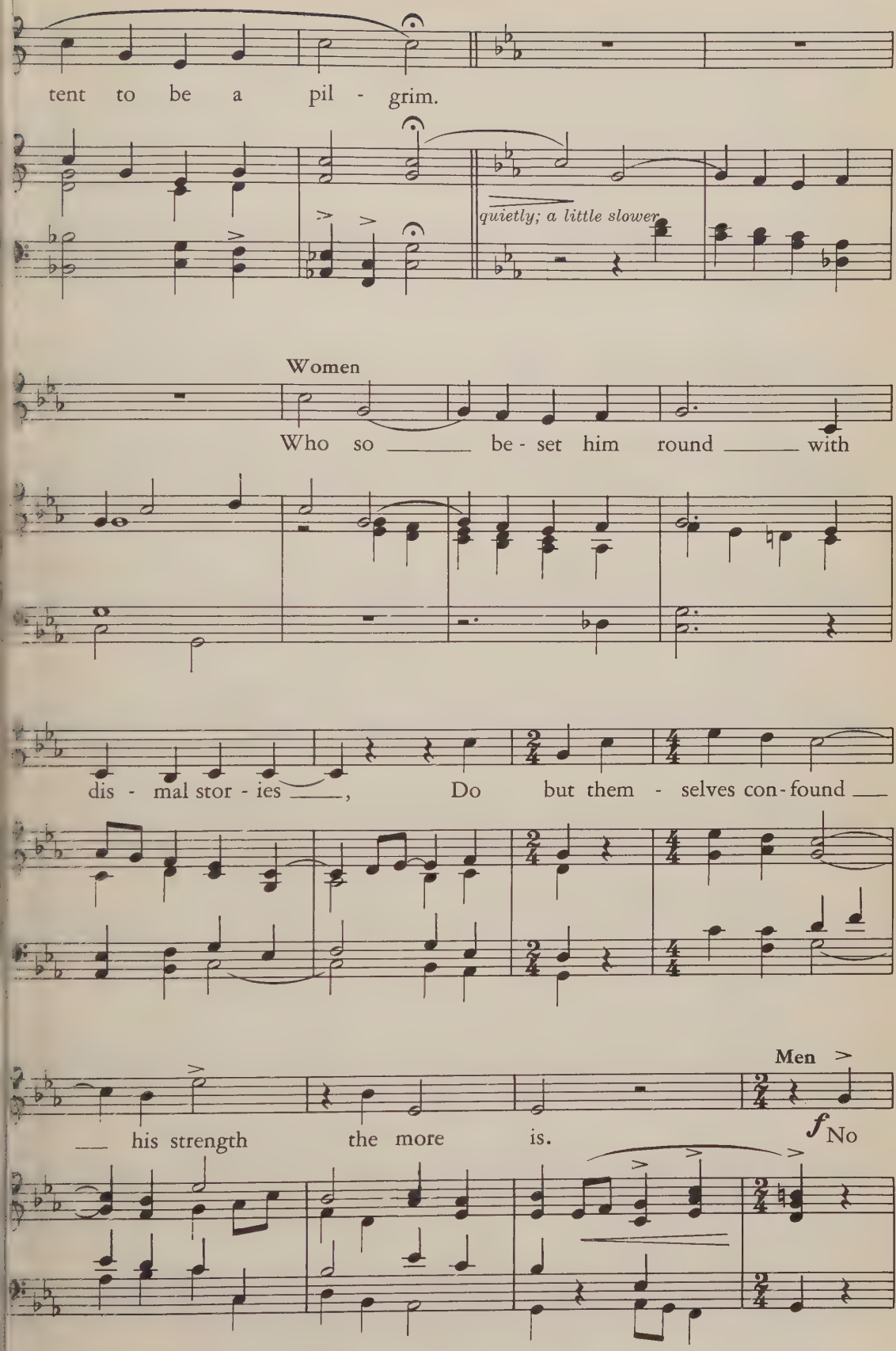
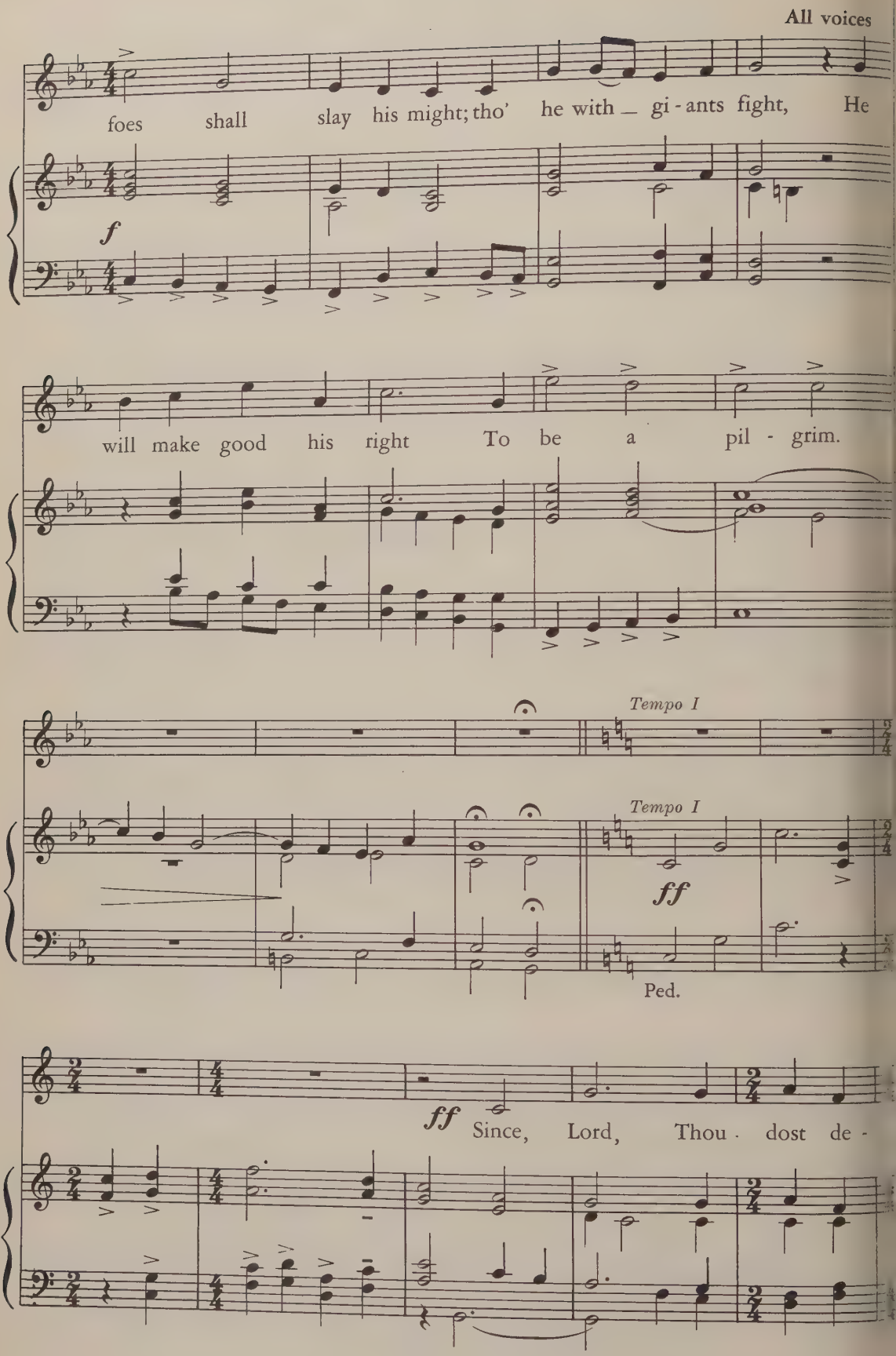
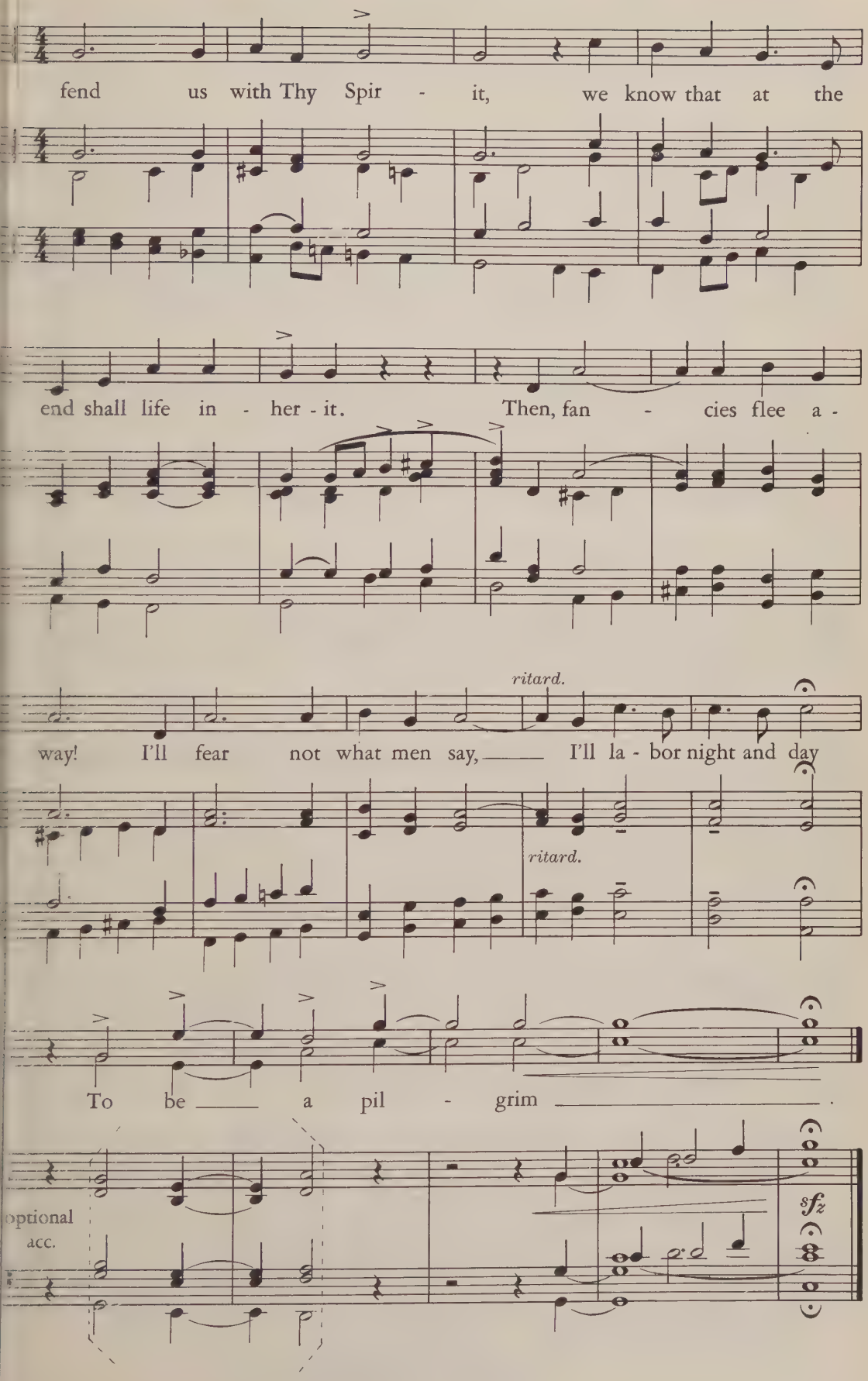

tent to be a pil - grim.
quietly; a little slower
Women
Who so ___ be - set him round ___ with
dis - mal stor - ies ___, Do but them - selves con - found ___
Men
___ his strength the more is.
f No

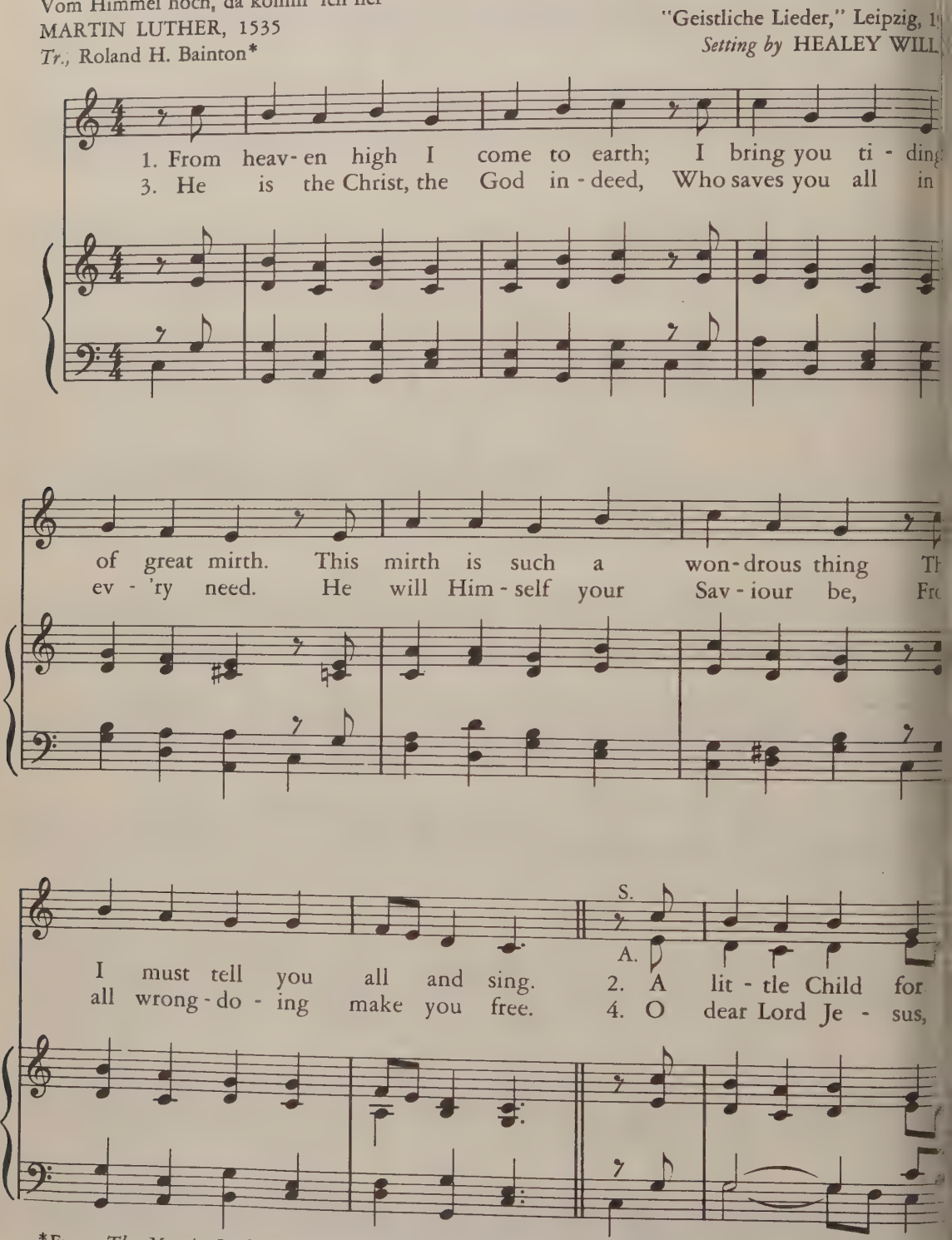

All voices
foes shall slay his might; tho' he with _ gi - ants fight, He
f
will make good his right To be a pil - grim.
Tempo I
Tempo I
ff
Ped.
ff
Since, Lord, Thou · dost de -


fend us with Thy Spir - it, we know that at the
end shall life in - her - it. Then, fan - cies flee a -
ritard.
way! I'll fear not what men say, I'll la - bor night and day
ritard.
To be a pil - grim
optional
acc.
sfz

From Heaven High, I Come to Earth

Vom Himmel hoch, da komm' ich her
MARTIN LUTHER, 1535
Tr., Roland H. Bainton*

Vom Himmel h
"Geistliche Lieder," Leipzig, 1
Setting by HEALEY WILL


1. From heav- en high I come to earth; I bring you ti - ding
3. He is the Christ, the God in - deed, Who saves you all in
of great mirth. This mirth is such a won- drous thing Th
ev - 'ry need. He will Him - self your Sav - iour be, Fr
I must tell you all and sing.
all wrong - do - ing make you free.
S.
A.
2. A lit - tle Child for
4. O dear Lord Je - sus,

*From *The Martin Luther Christmas Book,* translated by Roland H. Bainton.
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from *Carols for the Seasons* Price $1.00
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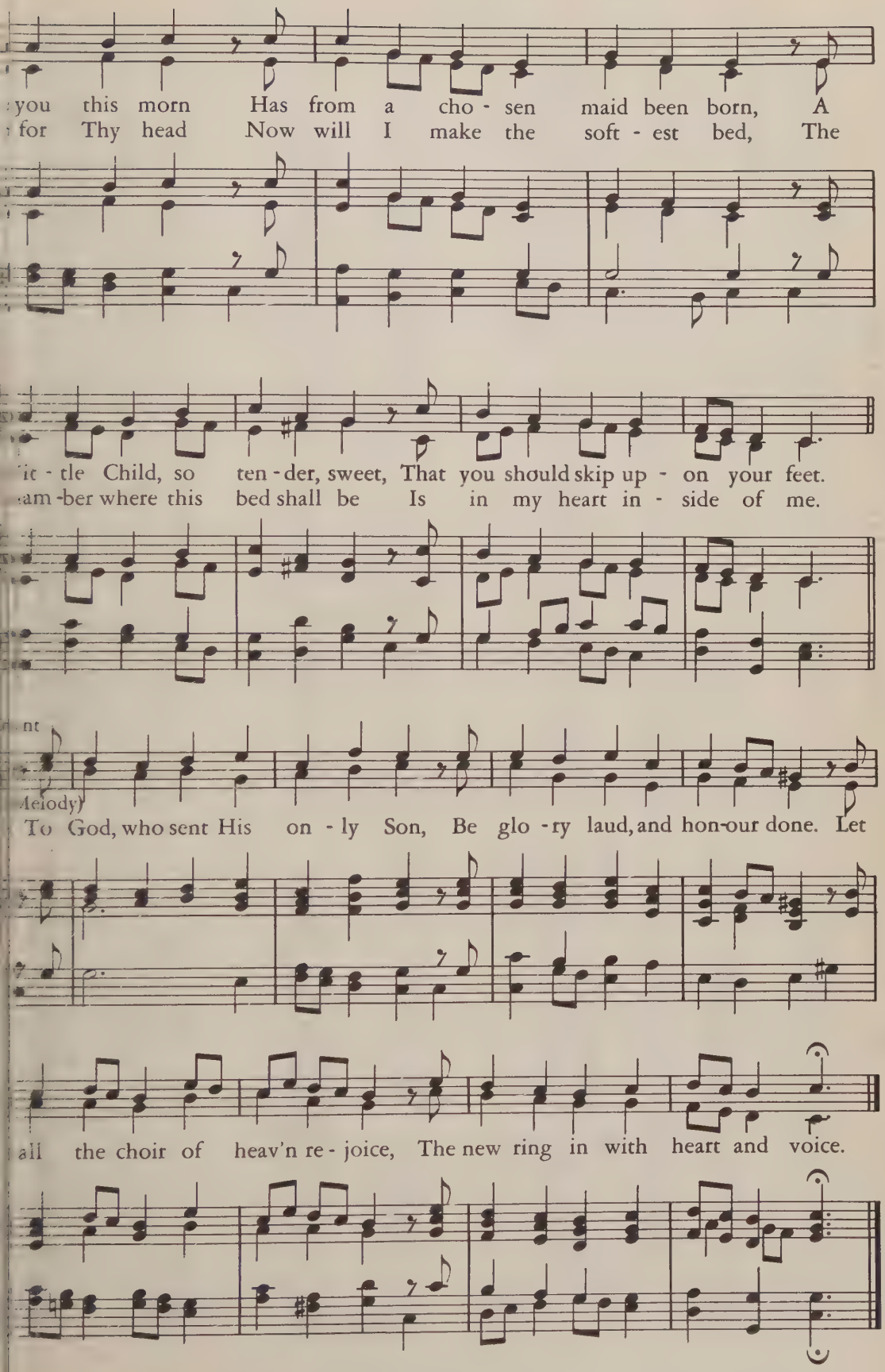

you this morn Has from a cho - sen maid been born, A
for Thy head Now will I make the soft - est bed, The
tle Child, so ten - der, sweet, That you should skip up - on your feet.
am - ber where this bed shall be Is in my heart in - side of me.
nt
Melody)
To God, who sent His on - ly Son, Be glo - ry laud, and hon-our done. Let
all the choir of heav'n re - joice, The new ring in with heart and voice.

Auf, auf, mein Herz

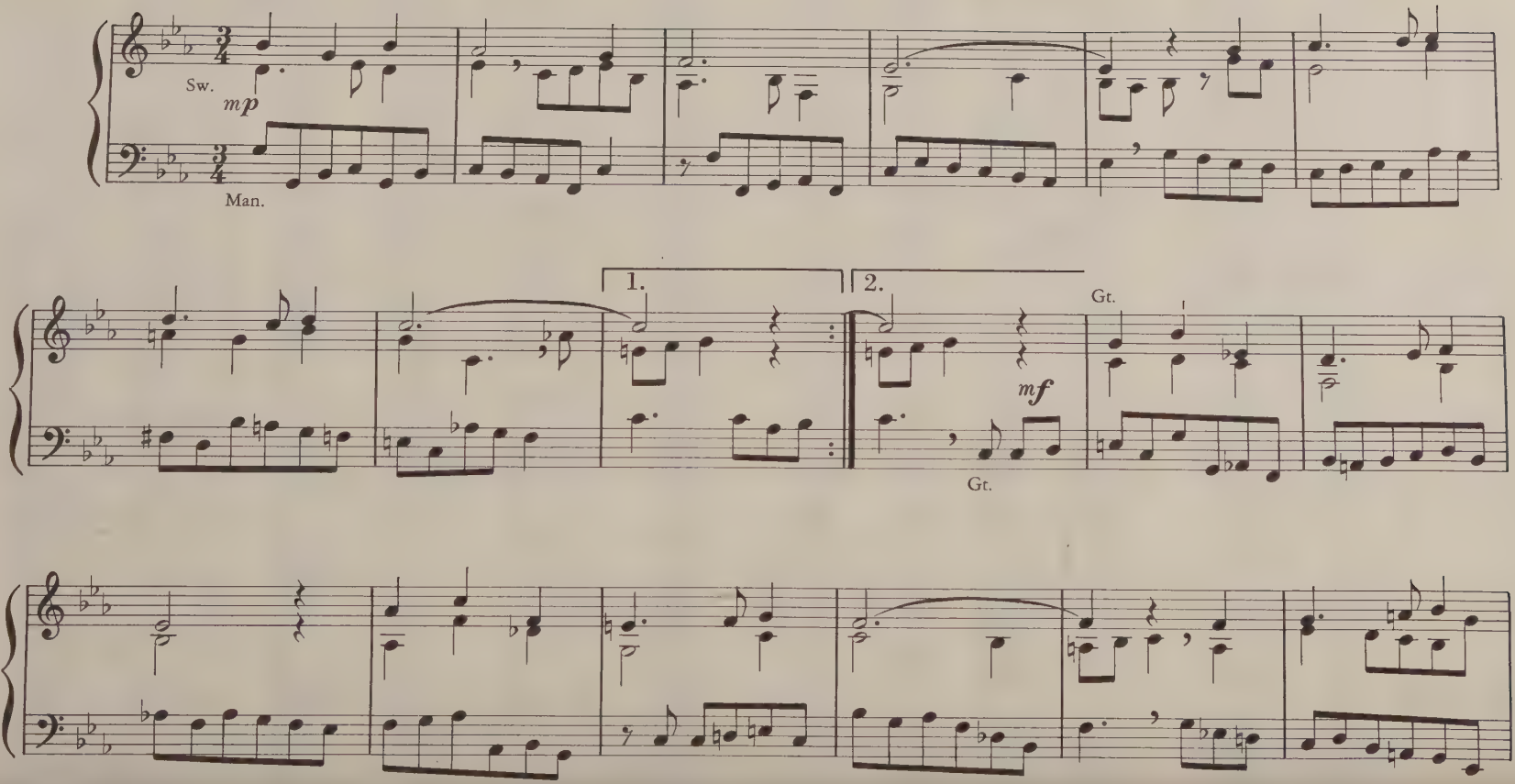
7. Awake, My Heart, with Gladness

Great:
Flute 4′
Coupler Sw. to Gt.

Swell:
Bourdon 8′
Flute 2′

RUDOLF MOSER

Andantino flessibile



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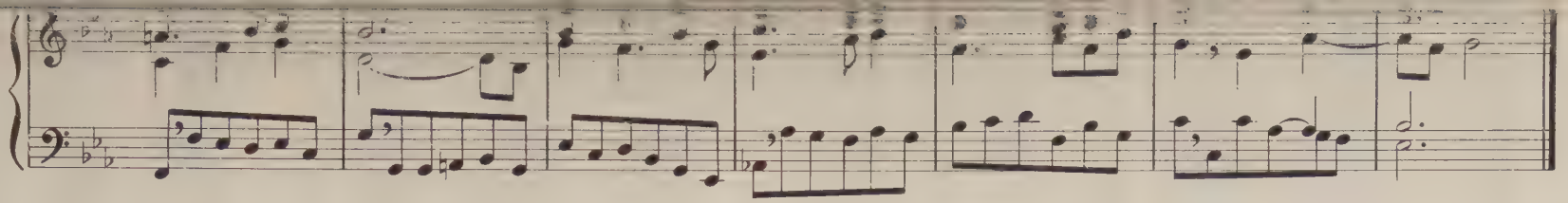
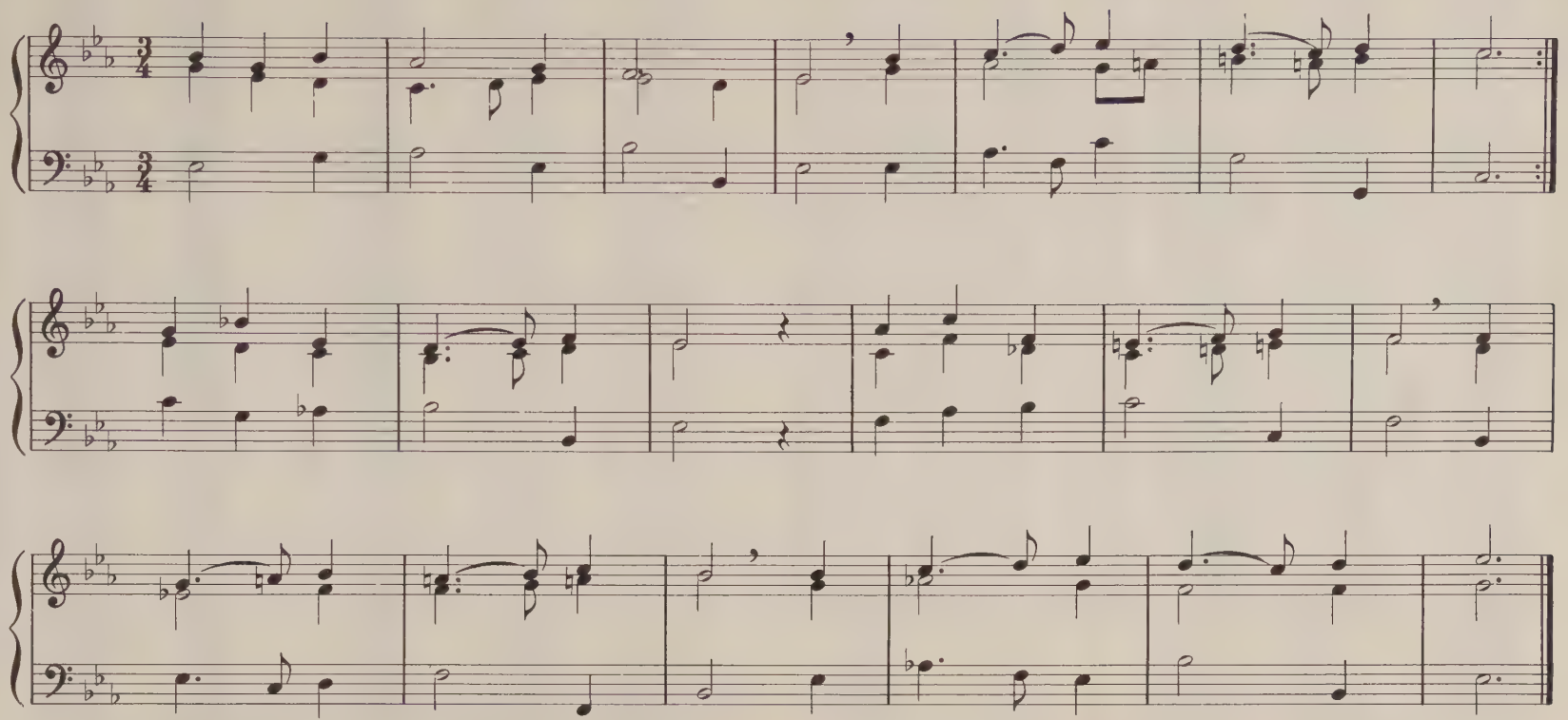
from *The Parish Organist part one* Price $2.50

L. H. 192

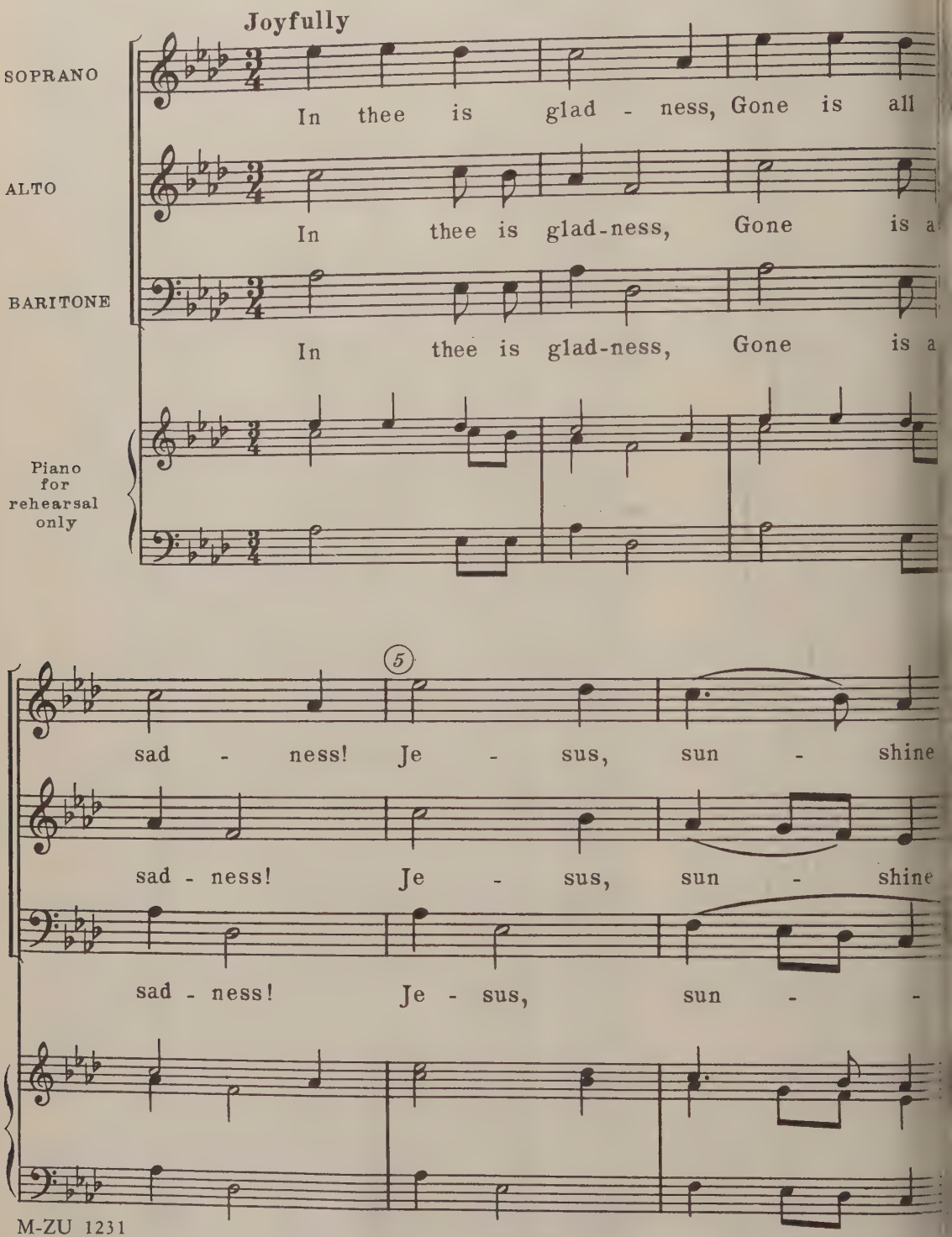


To the Motet Choir of Westwood Lutheran Church, Minneapolis

IN THEE IS GLADNESS

JOHANN LINDEMANN, c. 1550
Tr., CATHERINE WINKWORTH AND RONALD A. NELSON

GIOVANNI GIACOMO GASTOLDI,
Arr., RONALD A. N


Joyfully
SOPRANO
In thee is glad - ness, Gone is all
ALTO
In thee is glad-ness, Gone is a
BARITONE
In thee is glad-ness, Gone is a
Piano for rehearsal only
5
sad - ness! Je - sus, sun - shine
sad - ness! Je - sus, sun - shine
sad - ness! Je - sus, sun -

M-ZU 1231

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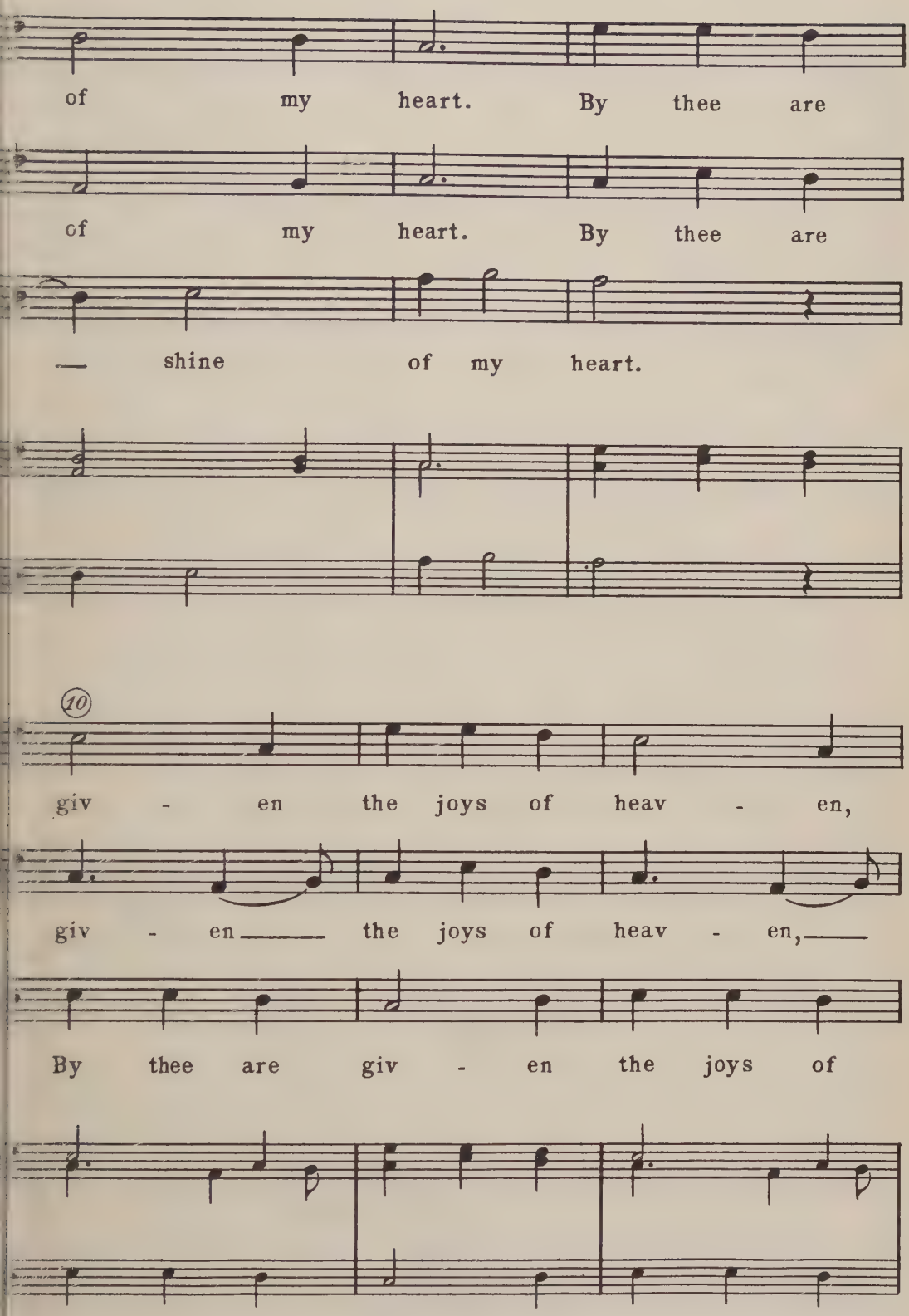
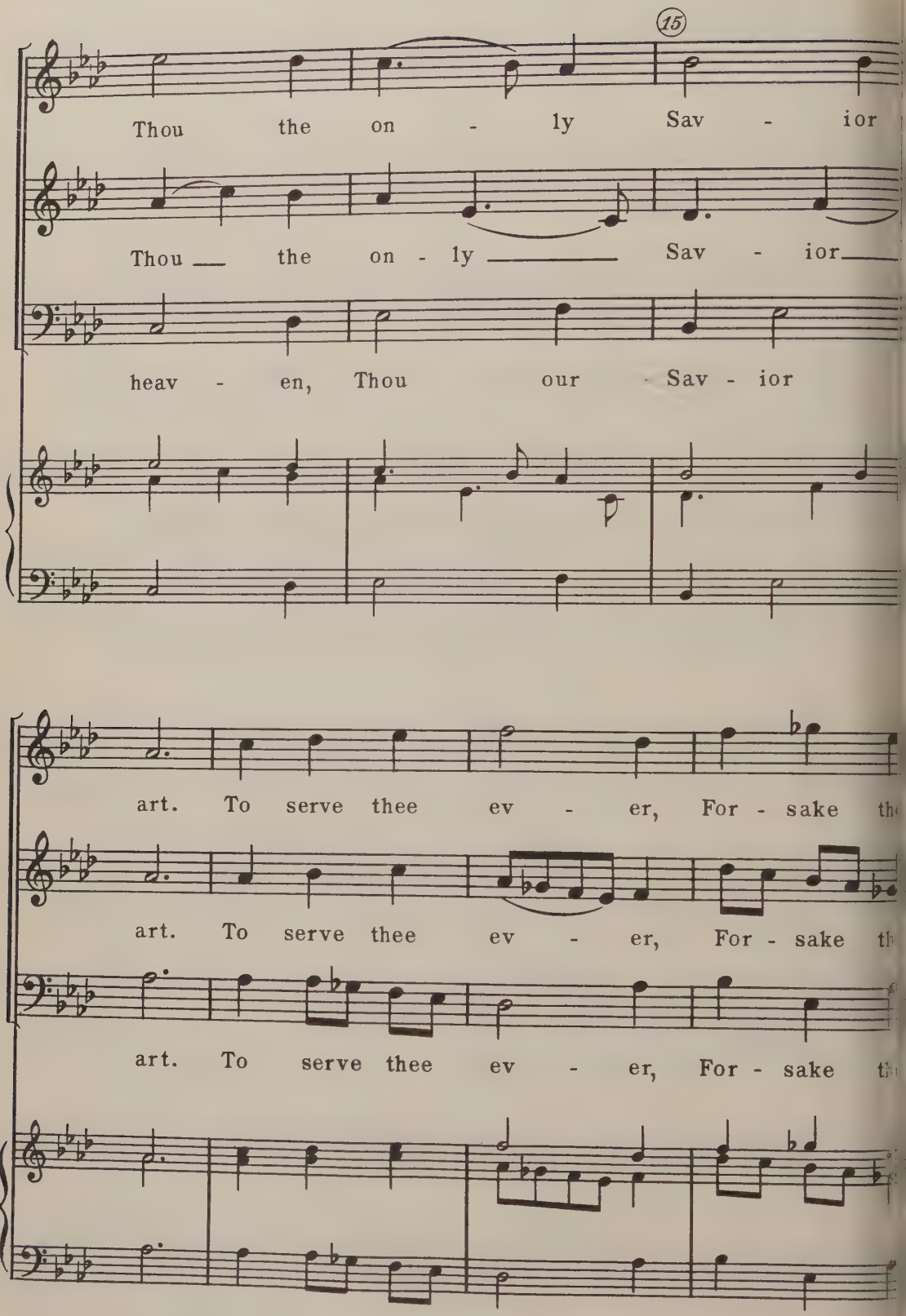
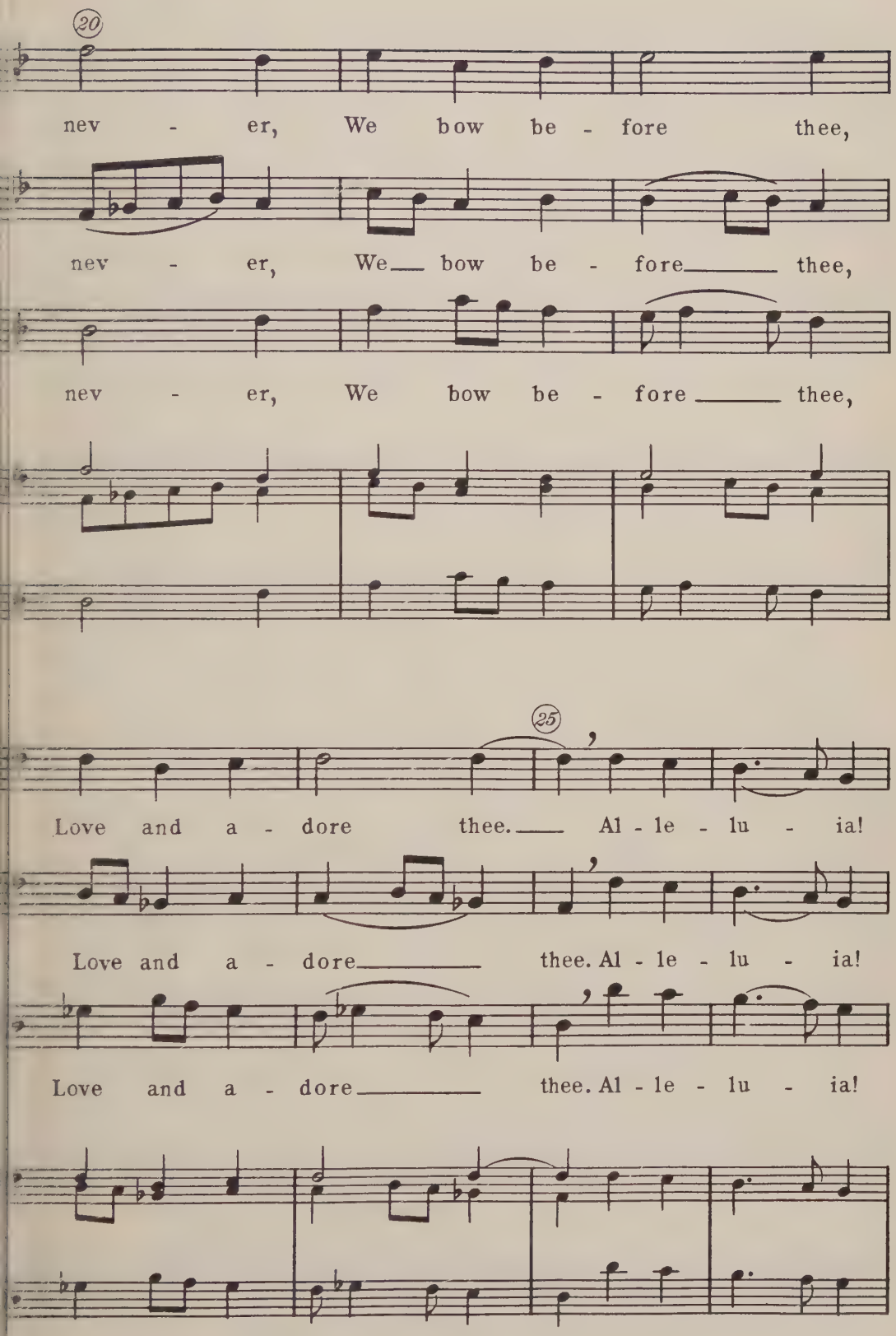
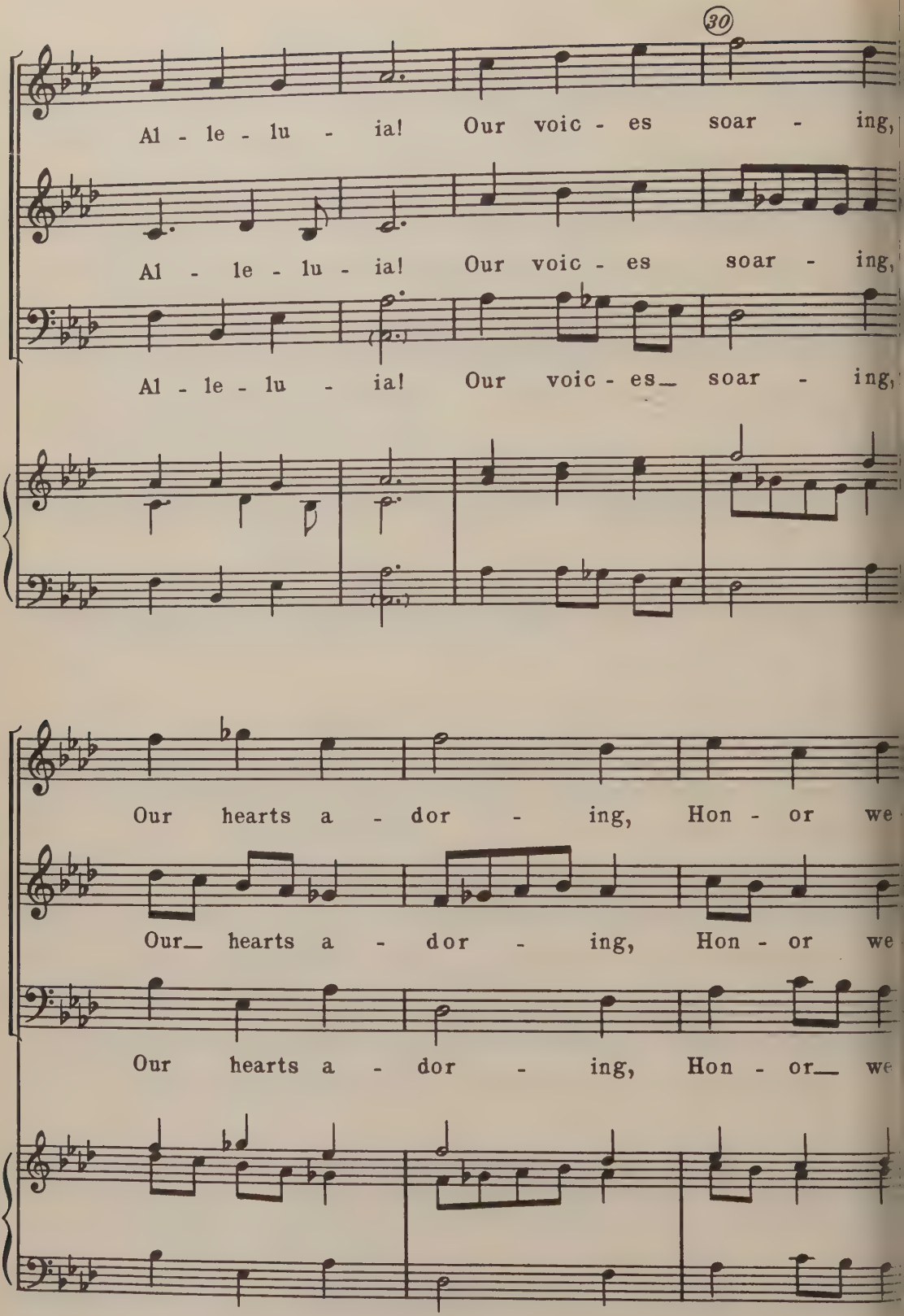
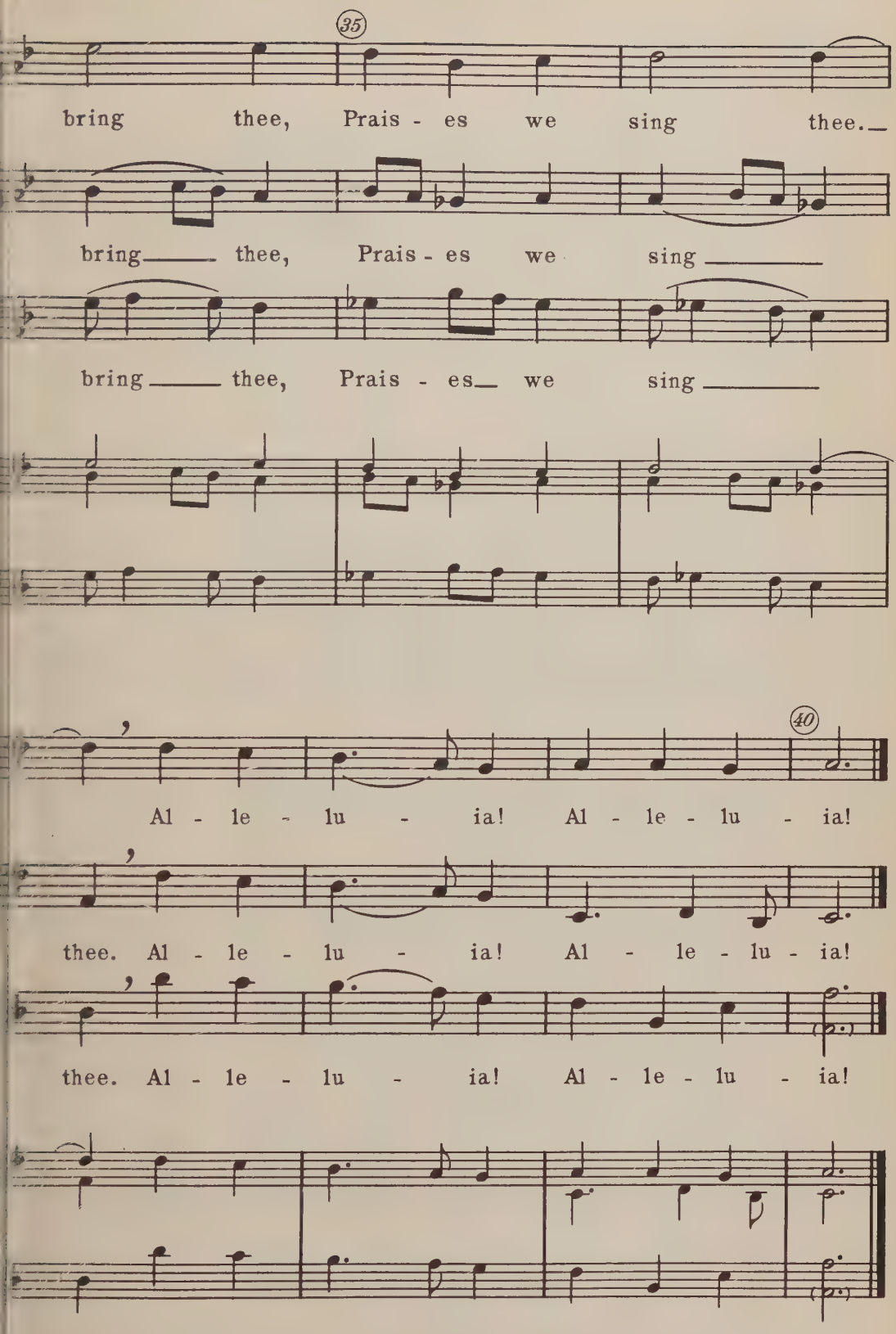

of my heart. By thee are
of my heart. By thee are
— shine of my heart.
10
giv - en the joys of heav - en,
giv - en — the joys of heav - en, —
By thee are giv - en the joys of


15
Thou the on - ly Sav - ior
Thou the on - ly Sav - ior
heav - en, Thou our Sav - ior
art. To serve thee ev - er, For - sake th
art. To serve thee ev - er, For - sake th
art. To serve thee ev - er, For - sake th


20
nev - er, We bow be - fore thee,
nev - er, We bow be - fore thee,
nev - er, We bow be - fore thee,
25
Love and a - dore thee. Al - le - lu - ia!
Love and a - dore thee. Al - le - lu - ia!
Love and a - dore thee. Al - le - lu - ia!

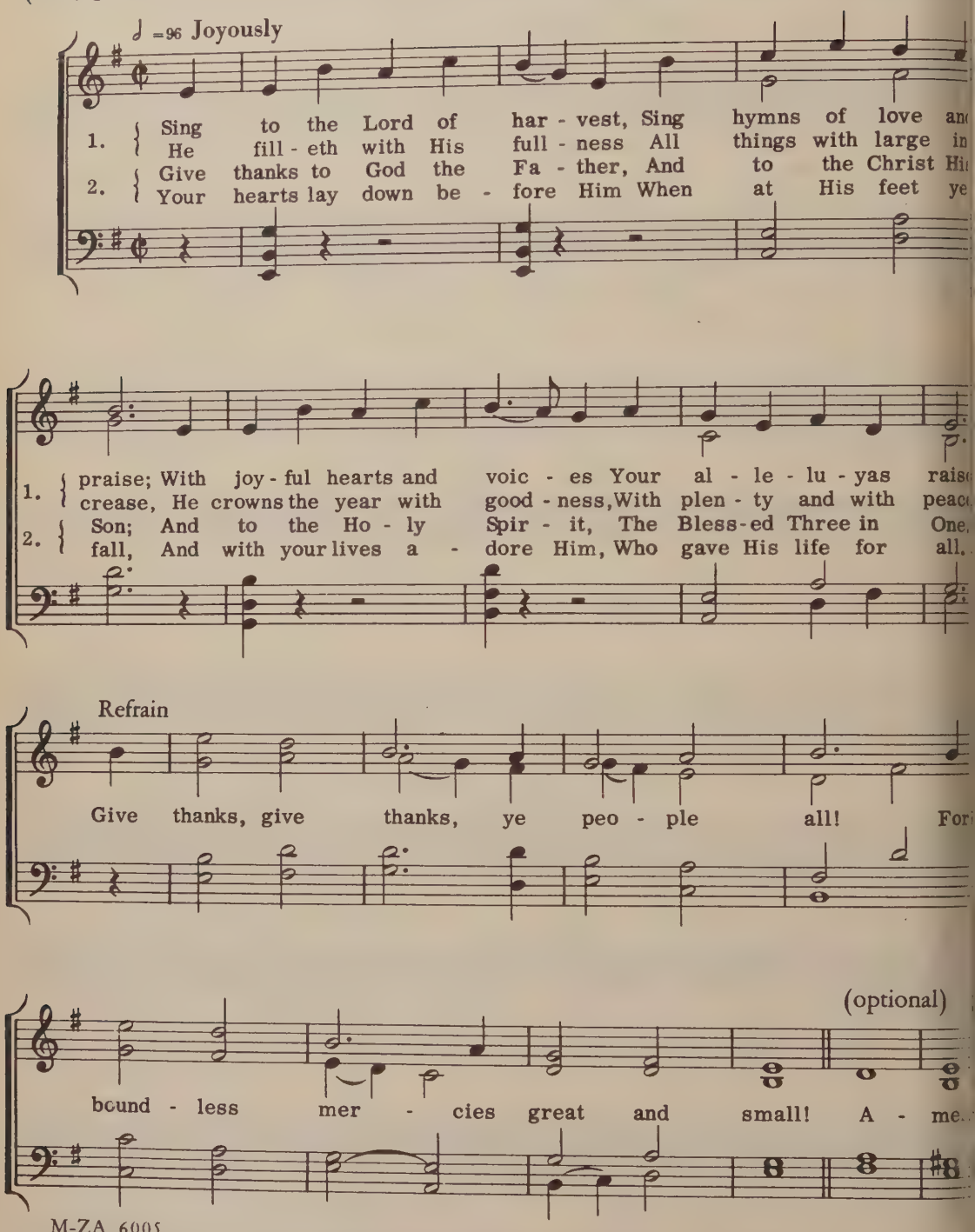

30
Al - le - lu - ia! Our voic - es soar - ing,
Al - le - lu - ia! Our voic - es soar - ing,
Al - le - lu - ia! Our voic - es soar - ing,
Our hearts a - dor - ing, Hon - or we
Our hearts a - dor - ing, Hon - or we
Our hearts a - dor - ing, Hon - or we


35
bring thee, Prais - es we sing thee.
bring thee, Prais - es we sing
bring thee, Prais - es we sing
40
Al - le - lu - ia! Al - le - lu - ia!
thee. Al - le - lu - ia! Al - le - lu - ia!
thee. Al - le - lu - ia! Al - le - lu - ia!

Harvest Carol

J. S. B. Monsell (1811-1875)
(freely paraphrased)

V. Earle Co


♩ =96 Joyously
1. Sing to the Lord of har - vest, Sing hymns of love an
He fill - eth with His full - ness All things with large in
2. Give thanks to God the Fa - ther, And to the Christ Hi
Your hearts lay down be - fore Him When at His feet ye
1. praise; With joy - ful hearts and voic - es Your al - le - lu - yas rais
crease, He crowns the year with good - ness, With plen - ty and with peac
2. Son; And to the Ho - ly Spir - it, The Bless-ed Three in One,
fall, And with your lives a - dore Him, Who gave His life for all.
Refrain
Give thanks, give thanks, ye peo - ple all! For
(optional)
bound - less mer - cies great and small! A - me.

M-ZA 6005

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usic for the Small Congregation

by Robert E. Bliss

Purpose of Music in the Church

nat an opportunity the church musician has veloping the spiritual growth of the gregation. There has been a tendency to ate church activity to one hour on Sunday ing. Some of us in the musical ministry found great challenge in trying to es- h the church as headquarters for activity e community. We want Christian living to ne more real and vital to our people.

en when discussing financial matters with rch board, the musician finds himself con- d a "Sunday morning employee." I am that in most cases we have but ourselves me for this. We have placed such strong asis on entertaining or soothing the con- ion on Sunday that we have lost sight r true purpose.

he music we present on Sunday morning ected to the pew, it is not part of worship performance not suited to a worship e. Our service as directors, organists, and ers must be directed to God. This one must be learned by choir and congrega- our program is to succeed. For this reason usic must be so great and inspiring as to congregation and choir into close com- on with God. Once we have established s purpose, we can fulfill our duties which anifold and which involve more than y mornings.

e opportunity to serve God and his church greatest part of church music. Why is this tunity so often limited to adults? The people of our churches will one day e leaders and stewards. They cannot be d for this on Sunday morning alone. ren must have opportunities to serve the h and give themselves to its life. The of the church can give them this oppor- y. Through a music program they can to be leaders of the future; training ship is one of our major goals.

s true that there has been a great renewal erest in children's choirs in recent times, nuch of this has been utilitarian in its ach. Children's choirs have been used to "decorate" the sanctuary on Sunday; they have been used as a device to get more people to attend worship services. These are *not* legitimate purposes for a children's choir program. Clergymen and laymen alike must be made to see that the only real value in music for the children of the church is religious education and the training of good churchmen for the future. This must be integral to our program if we are to have a living church in years to come.

It is unfair to say, "I don't have time." Time is not the essential element involved; planning is. If you cannot put the necessary hours into the program each week, then you must train volunteers from the congregation to help you. This offers another opportunity for service and stewardship in the church for those who are able and willing to serve in the music program but who are unable to serve as "singing" choir members.

Conclusion: Your position in the church means more than Sunday morning services and Wednesday evening choir rehearsals. It must be a part of you that you could not live without; it must be a service that gives you reward and pleasure you could not find elsewhere.

Survey the Program

Of course there is no set program that will fit every church. I cannot state how many choirs your church should have or what age groups they should cover. The program must grow out of the needs of the individual church. Here are some basic principles upon which I believe any good program is built. One thing is certain, all adults and children need the music of the church, and every person that can be involved in your program should be used.

First of all, assuming satisfactory contractual arrangements have been made, one must survey the church in which he is to serve to determine its needs. Determine:

1) the actual size of the active congregation and a breakdown into age groups,

2) the potential choir members in all age groups,

3) the musical level of the congregation as a whole,

4) the musical level of those who have been active in the music program.

BLISS is music director at Highland Terrace dist Church, San Antonio, Texas.

CHORAL TECHNICS

by Lloyd Pfautsch

In the previous article, I discussed briefly some ways a choral conductor could develop the disciplines of good diction in warming-up exercises. Reference was made to the fact that much rehearsal time could be saved by this procedure and that the habits cultivated in the warm-up carried over to singing in rehearsal. However, the best amateur choirs will be in need of further correction and refinement in the rehearsal sequence. Even professional choral groups do not always present their conductors with impeccable diction. So, in this article consideration will be given to the vowels and what can be done to further the disciplines begun in the warm-up process.

A maxim of the old Italian singing teachers reminds us that "singing is speech intoned." For the trained singers, this is restating the obvious. But for untutored volunteer choir members, this maxim can be both beneficial and confusing. Many of the latter group erroneously conclude that singing involves the use of the vocal mechanism in a manner contrary to normal speech. The result is often weird vowel sounds produced by faulty formation, by excessive muscular tension and by mounting tenseness in the whole body which negates the native vocal potential. Actually, the above pedagogical maxim presupposes that the individual singer knows how to speak correctly. However, when most people "sing as they speak," a wide variety of speech faults become accentuated!

The duration of vowel sounds in the singing of words is longer than in spoken words. Thus, the pace of speech can obscure faulty production of vowels which in turn becomes obvious when singing sustains these vowels. The choir member honestly believes he is singing correctly since he would form the vowels this way when speaking. Conversely, many choir members are certain that they are singing the vowels as they would speak them when actually they have altered them through the faulty formation and excessive muscular tension mentioned above. A prime concern would be to help the choir say the vowel correctly first and then intone it collectively on a comfortable pitch so that each member can understand that all h has to do is add pitch to the basic formation In addition to helping the individual singe sing the vowel correctly, the conductor wil have helped the sections develop a more homo geneous sound and the tone color of the tota ensemble will be more uniform, vital and at tractive.

It is often neccessary to check individua voices in order to eliminate the faults tha work against sectional unity. Care must b exercised so that the individual is not em barrassed. Experience has taught me tha initial reticence on the part of the averag choir member to "expose" his vocal produc tion can easily be overcome by kindly en couragement and patient insistence. This i the best way to discover the faulty productio and then correct it personally. Experience ha also revealed that the individual singer hear his deviation from correct formation and sound is eager to make the correction, is capable o effecting the requisite change, has the abilit to hear and feel the difference, and is mos grateful for the vocal assistance he receives All members of the choir profit from this ex perience as they hear the varieties of faults the similarities with their own good or faul production, and the obvious improvement o the sound both individually and collectively What is even more rewarding and exciting they experience greater freedom in vocal pro duction or an ease in production heretofor unknown to many of them. Amateur singer are very sensitive to this type of instructio and to the help it provides in making thei singing not only easier but also more enjoyabl

Quite often, for the sake of variety and al in order to save rehearsal time (although wo with individuals may seem to be time co suming, it is actually timesaving over a lon period), I ask the choir to sing their pa using only the vowel sounds of the text a deleting all consonants. This has many valu *1*) It sharpens the choir's reaction and physi response to the vowel sounds contained syllables. For many, this will be like playi a new game. They will discover that it is as easy to do as they might immediately thin yet they will be surprised by their speed adapting to the procedure. *2*) It helps t

(*Continued on page 33*)

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CCASIONALLY we are called upon to sing in Latin, so I would like to share you the rules for Roman pronunciation atin, called "church Latin."

ELS

pronounced *EE* as in f*ee*t or *i* as in l*i*p.
pronounced *AA* as in sh*a*me or *e* as in m*e*t.
pronounced *ah* as in f*a*ther.
pronounced *OO* as in b*oo*t or *oo* as in f*oo*t.
pronounced *O* as in h*o*me or *aw* as in ful.

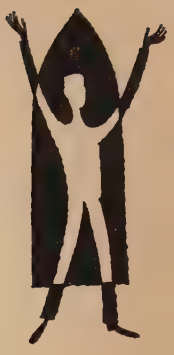
PHONGS

nd *OE* are pronounced *AA*.
s pronounced *ou* as in th*ou*.

ONANTS

fore i, e, ae, and oe is pronounced *CH*.
all other times it is pronounced *K*. Example: C*oe*li is pronounced C*h*ay-lee.
hen followed by i, e, ae, or oe, the first s pronounced *T* and the second, *CH*. Example. E*cce* is pronounced *et-chay*.
s pronounced *K*. Example: Pas*ch*ae is pronounced pahs-*k*ay.
soft before i, e, ae, and oe; hard at all er times. Example: hard as in Gloria, soft in angelorum.
always silent, excepting mi*h*i and ni*h*il, ch were originally written mi*ch*i and ni*ch*il.
pronounced *Y*. Example: *J*esu is pronounced -zoo; cu*j*us, koo-*yooz*.
hen preceded and followed by a vowel pronounced *TSI* (TSee). Example: Gra*ti*a pronounced Grah-*tsee*-ah; Laeti*ti*a, Laa-*tsee*-ah.
fore i, e, ae, and oe is pronounced *SH*.
mple: *A*scendit is pronounced Ah-*sh*ane-t.

Principles in Training Youth Choirs



by Basil Roark

S when final is pronounced *Z*. Example: Patri*s* is pronounced Pah-treez.
TH is pronounced *T*. Example: *Th*roni is pronounced *T*ronee.
GN is pronounced *NY*. Example: Di*gn*um is pronounced Dee*n-yoom*; Agnus, Ahn-yooz.
X is pronounced *GGS* as in the English word exile. Example: E*x*celsis, on account of the *x* representing *GGS* and the *C* representing *CH* (five consonants in all) is usually softened somewhat to e*ggsh*ellseez.
Z is pronounced *DZ*.

A consonant between two vowels belongs to the vowel following it.

Double consonants must be carefully pronounced, as in o*l-l*ic and pe*c-c*ata.

Division of syllables is to be clearly made, as in fi-li-i-no-men.

Words of two syllables are always accented on the first syllable.

Every part of every word must be distinctly pronounced.

MR. ROARK is director of music, First Methodist Church, Atchison, Kansas.

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become more aware of the relation of duration to note values. They will dis- any tendency to "cheat" note values by ng too quickly to the next syllable. *3*) It lines the choir with regard to correct ment from the initial vowel sound in hongs and triphthongs to subsequent sounds. Fast glides to secondary vowel ls in diphthongs and triphthongs will be- obvious and ludicrous. *4*) It helps de- a sense of melodic line and of the role sounds play in its contour. Any text, ively set to music, will become more sig- nt when the tonal color of its vowels is tly amplified by pitch, by resonation and iformity of production. *5*) It contributes to a sensitivity for balance of parts. The problem of faulty vowel production when related to part work in the upper range of each section often upsets the dynamic and chordal balance. This is a constant danger that shifts from one voice to another depending upon the linear range and tessitura. *6*) It continues the disciplines of vowel production begun in the warm-up by practical application of the exercises. The conductor should maintain correct tempo and accurate rhythm for the sake of *2, 3* and *4* above. However, it will occasionally be helpful to proceed *ad lib*, stopping the rhythm flow with a tenuto (when bad production is heard) in order to correct and eliminate faulty production of vowels.

Organ Technic:

How to Practice

PART II

by V. Earle Copes

Practice Rhythmically! Because it is impossible to produce an audible accent by physical force at the organ keyboard, rhythmic playing is more difficult than at the piano. In order to produce results that communicate rhythmic vitality to the listener, it is essential that the organist pay special attention to rhythm in each practice session.

Rhythm should not be confused with meter. Meter is the scientific straight line of music as indicated by the metronomic pulse. Rhythm is the expenditure of energy toward a given point—the cyclic force which drives and relaxes, then drives again. It is the vital breath which makes music an art rather than a pure science. Rhythm incorporates the accelerando and ritardando as it veers from but never loses sight of the metronomic straight line.

Rhythmic playing is characterized by a renewal of energy with each new phrase and section and the tapering off of energy flow toward the end of each phrase and section. The technic should never be obvious to the listener but might be exaggerated in early practice sessions until the principle becomes integral to one's playing.

Practice Console Technic! There are two schools of thought regarding the rehearsal of registration changes and other matters of console technic. The first advocates the use of a light registration for learning notes and adding the registration changes later. The second advocates the incorporation of all registration changes and all matters of console technic in the learning process from the beginning. These two theories correspond somewhat to the *whole* and *part* theories of learning. To debate the advantages of each is like discussing the chronological order of the chicken and the egg. For the church organist who plays the same instrument week after week, theory two is probably more advantageous.

Under this plan: *1*) Analyze and study the composition to determine the registrations to be used. *2*) Determine the most efficient manner of effecting registration changes (individual stop changes by hand, manual piston, toe studs, et cetera). Set up combination pistons if necessary. Make a note of the stops on each piston and write piston numbers and all other changes into the score exactly where they are to occur. *3*) As you begin learning notes, include all movements necessary to effect registration changes in the process. To add the wrong stop is as serious a mistake as to play wrong notes, incorrect rhythm or phrasing.

This procedure has several advantages. Registration changes sometimes necessitate playing a passage with different fingering, a different hand or with different pedaling; thus re-learning a finger pattern or pedal pattern is not necessary. Furthermore, when a piece is learned in this manner, the color and texture of each passage are firmly established from the very beginning as an auditory image.

Always Correct Mistakes! In the learning process mistakes should be avoided at all cost. Play the passage slowly enough (but always in correct rhythm) to assure technical accuracy. When you can play a given passage perfectly at least three times consecutively, you are ready to practice it at a slightly faster tempo. Always use identical fingering, pedaling, phrasing, et cetera with each repetition, as this helps establish patterns in the motor memory. However, never stop thinking! Never let repetition become automatic or entrusted to the subconscious.

Whenever a mistake is made, try to analyze why. Then remedy the *cause* of the mistake so that it will not be repeated.

Practice With Intent to Memorize! Some teachers insist on memorization, basing their insistence on the premise that a piece is not really learned until it can be played from memory. Certainly the church organist cannot possibly memorize all the music used each week. Nevertheless, if he approaches his learning task with a goal exceeding that actually to be attained, his learning will probably be more thorough than otherwise. Every church organist would benefit from the mental discipline required to memorize several organ pieces each year, beginning with easier, simply-constructed pieces and progressing to more difficult, complex ones.

(*Continued on page 40*)

Music for Juniors

by Muriel Alford

heir father's voice rose in one of the hymns
he had written himself. When they heard
mother singing, they joined in, too:

'A mighty fortress is our God,
A bulwark never failing;
Our helper he, amid the flood
Of mortal ills prevailing.'

That's a fortress like the Wartburg Castle,
e you lived as Junker George, isn't it,
r?' called out son Paul." [1]
rtin Luther, a real-life hero, has great
l to juniors. As they learn of his life and
. the boys and girls gain valuable knowl-
of their Protestant heritage. They will be
sted especially in Luther's life-long love
usic and in his joyful singing of hymns
press his faith.
a boy, Martin Luther sang in a church
He had a fine voice and with it earned
y to put himself through school. Many
he and his friends sang for their supper
e doors of rich people's homes. He was an
plished musician and once said: "Music
shield in struggle and adversity; my friend
companion in moments of joy; my com-
and refuge in despondency and solitude."
th this appreciation for music it is natural
Luther was distressed that for more than
hundred years only members of the clergy
been allowed to sing in church. Discussing
with his good friend and musician, Johann
ner, Luther said, "I wish we had German
which the people could sing during the
for I am convinced that in the early
h the people sang what now only the
s and clerics sing. I propose, after the
ple of the prophets and apostles, to write
hymns for the people to sing so that, by the help of song, the Word of God may abide among them." Luther did just that, and before his death sixty volumes of hymns had been published by him and his co-workers. Albert Edward Bailey in *The Gospel in Hymns* (SC $6.95) states that Luther's hymnbooks for the German people generated the power for the Reformation and were the most important of his many accomplishments.

Educated to be a lawyer, Luther changed his mind and entered a monastery in 1505. There he had his first opportunity to read the Bible. Later in life he translated the entire Bible into German, giving the people, for the first time, access to it in their own language. His translation also contributed in large measure to the development of the German language. Luther wrote more than four hundred other books and pamphlets during his lifetime.

Each year Protestant churches around the world observe the Sunday nearest October 31 as Reformation Sunday in commemoration of an important event in Luther's life. It was on October 31, 1517, that he nailed to the door of Wittenberg castle church a list of ninety-five items for debate against certain practices of the Roman Catholic Church. These arguments were copied, printed and distributed throughout Germany. They were the sparks that ignited the Protestant Reformation.

Juniors will enjoy reading more about Luther in a storybook written especially for them: *Martin Luther* by May McNeer and Lynd Ward (AP $1.75). You may wish to post on your choir bulletin board the picture of Luther nailing his theses to the church door. It is included in "Teaching Pictures for Juniors," Vol. 12, No. 2 (January-March 1960).

Anthems

From Heaven High, I Come to Earth

Martin Luther wrote five Christmas carols; this is the best known and is considered to be one of the greatest Christmas songs of all time.

ALFORD is director of children's work and
en's choirs in First Methodist Church, Glen-
California.

rom *Martin Luther* by May McNeer and Lynd
Used by permission of Abingdon Press.

It was first published in 1535 and it is likely that Luther composed it for his children the previous Christmas. On page 13 and 14 of *The Martin Luther Christmas Book* (PJ $1.50), Roland H. Bainton describes how this carol may be dramatized. Juniors could take the various roles—Mary, Joseph, the angel and the shepherds. The dramatization is simple and would be highly effective in a Christmas carol service, a family church night or a junior department worship experience. Five stanzas are given in the MUSIC FOLIO; the complete text needed for the dramatization is found in the *Martin Luther Christmas Book.*

How Bright Appears the Morning Star
by Philipp Nicolai

Nicolai was an influential Lutheran pastor of the late sixteenth century and a stanch follower of Martin Luther. This anthem is based on a hymn which he wrote in 1597 while pastor in the town of Unna. A deadly plague had raged in the town for seven months, leaving thirteen hundred people dead. Nicolai thought much about the hope of eternal life. One morning the text of this hymn "welled forth from the innermost depths of his heart." He spent the entire day completing both the words and music. The hymn became a favorite of the German people. Bach harmonized the melody and used it in several chorale settings. The anthem setting found in *Anthems for the Junior Choir,* Book I is easily learned by juniors. The optional second part on the refrain might be sung by a small group or played on a violin or recorder.

Explore the Hymnal

GENERAL PURPOSE: To help juniors become familiar with the great hymns from our Christian heritage; to lead them as they grow in their appreciation for these hymns as a source of inspiration and guidance for Christian living.

Now Thank We All Our God
The Methodist Hymnal, No. 7; *Singing Worship,* No. 47.

Martin Rinkart, Lutheran pastor and bishop, used this hymn as a "short grace before meals." It gives juniors an opportunity to express their thanks for God's rich blessings. As a boy, Martin Rinkart was a chorister at the famed St. Thomas Church in Leipzig, where, more than a century later, Bach was organist and choirmaster. There Martin gained a love for music which strengthened his faith during the terrible sufferings of the Thirty Years' War and the pestilence which was a part of it. The hymn tune, *Nun danket,* is by Johann Crueger, one of the foremost German musicians of the seventeenth century. There are several anthem arrangements of this hymn. One published recently is by Don Malin in *Voices of Worship* (ZO $1.00).

All My Heart This Night Rejoices
The Methodist Hymnal, No. 91.

Paul Gerhardt is one of Germany's best-loved hymn writers. He wrote one hundred and thirty-two poems which have been set to music. Many were written during the Thirty Years' War which began when Paul was only twelve years old. Poverty and wartime conditions made it impossible for him to secure a settled position until forty-five years of age. For nine years he was a deacon at St. Nicholas Church in Berlin where Johann Crueger was choirmaster. Crueger set to music many of Gerhardt's poems. His hymns reflect an inner spiritual wealth. The carol-like meter of this poem and its pictorial text make it especially appealing to juniors. They will enjoy re-creating, through music, the manger scene. In *Carols for the Seasons* (MZ) $1.00) Healey Willan has arranged Johann Crueger's musical setting of this hymn.

Listening Time

Martin Luther's greatest contribution to hymnody is "A Mighty Fortress Is Our God" (No. 67, *The Methodist Hymnal*), written in 1529 and based on Psalms 46. The hymn has inspired great composers in many different ways—Richard Wagner in his *Kaisermarsch*, Meyerbeer in his opera, *Les Huguenots;* Bach in his Cantata No. 80, *Ein feste Burg;* and Mendelssohn in his *Reformation Symphony* (No. 5). For listening time juniors will enjoy discovering some musical settings of this great hymn. Here are a few suggested recordings:

The House of the Lord, Roger Wagner Chorale; Capitol P 8365, $4.98.

Cantata No. 80 (J. S. Bach), *Ein feste Burg* Mormon Tabernacle Choir, in the album, *The Beloved Choruses;* Columbia ML 5364, $4.98.

Chorale Prelude on "Ein feste Burg" (J. S. Bach), played by Albert Schweitzer; Columbia ML 5042, $4.98.

Symphony No. 5 (Reformation), Mendelssohn; NBC Symphony conducted by Toscanini, RCA Victor LM 1851; N. Y. Philharmonic conducted by Mitropoulos, Columbia ML 4866 or Boston Symphony conducted by Munch RCA Victor LM 2221. $4.98 each.

(*Continued on page 40*)

Music for Primaries

by Dorothea M. Queen

e primary teachers with Mrs. Layton Mr. Manning, the choir director, were ng to make plans for Thanksgiving. The ulum materials were spread out on the in front of them—teachers' texts, pupils' . *Child Guidance,* the Bible, *Singing Wor- Hymns for Primary Worship,* and primary e sets. Mrs. Layton welcomed Mr. Man- and explained her reasons for inviting

ave been sharing with Mr. Manning some experiences these past weeks in creating with our children. I told him that we o go further with our creative adventures y making instruments. He was so in- d he wanted to get in on our plans, so e is! We're glad you could come, Tom."

ank you, Mrs. Layton. Your project real- inates me. Particularly because you are ering the making of *primitive* instruments. Thanksgiving unit on the Hebrew Feast Booths lends itself perfectly to this idea. ore important is the *adaptability* to very children. One of the most valuable books field is Satis Coleman's *Creative Music ildren.*[1] Mrs. Coleman believes that the l development of young children corre- to the primitive music stage and the st instruments. The young child should d dance and play instruments that make hnical demands. As the child's mental ca- s are enlarged by experience, we are able d him into larger musical experiences."

Taylor spoke up at this point. "Just do you mean by primitive instruments, Manning?"

good question, Mrs. Taylor. Early forms rps, lyres, cymbals, drums and trumpets hat Mrs. Layton and I had in mind."

aat's right, Mr. Manning. As we look at naterials for Thanksgiving, we see the asis is on the Feast of the Booths, the s Hebrew festival of Sukkoth. We could ne many references in the Psalms which on instruments."

ther question came from Miss Evans. "Do ally think a project like this has value?"

Both Mrs. Layton and Mr. Manning started to answer simultaneously, showing their belief in it. Mrs. Layton, however, continued. "Yes, Miss Evans, I'm convinced of its value. Let me quote Mrs. Coleman: 'A child's hands are the tools with which to build even his mental structure; they ache to be making something, and his mind is never so active as when his hands are doing a piece of constructive work that interests him. . . . To make a musical instrument strikes an elemental note that interests —that fascinates—every child. I have never seen children show greater delight in any constructive work than in the making of musical instruments.' "

"Well, that certainly sounds convincing," said Mr. Hamilton, who had been quietly listening. "I'm interested in knowing if this will be for all the children, even the untalented. I think our gifted children get too much attention, frankly. If kept simple enough, I would think *every* youngster in our department could find something to challenge him."

"You're on the right track, Mr. Hamilton. Now here are some of the ideas Mr. Manning and I have had . . ."

The staff bought the plans wholeheartedly, and during the next days were busily carrying them out. A room, generally used for temporarily out-of-order things, was cleaned and named a Musical Workshop. When a separate room is not available, part of a room already in use can be set up for the project. The walls were covered with pictures of Temple worship, Hebrews bringing in baskets of fruits, David playing an ancient harp, pictures of choirs singing, trumpets being blown, cymbals in action, scenes of Sukkoth. Mr. Manning made large charts with verses from the Psalms mentioning instruments.

On a long piece of shelving paper which was hung on the wall, Mr. Manning and Miss Carolyn, the primary department pianist, wrote the melody of the hymn, "O Give Thanks" (Pupil's Book, Closely Graded Course II—1), and large-lettered words were written under the notes. This was hung at the children's eye level.

The staff had brought in books with illustrations of primitive instruments. Pictures from old story papers had been cut out and mounted.

QUEEN is director of children's work, New East Conference board of education.

t of print but available through many libraries.

The cover of the Pupil's Book, Closely Graded Course III—1 was removed and mounted, as it showed all three types of primitive instruments. An art teacher in the public school was glad to make some drawings from book plates to add to the illustrations. These books and pictures were displayed on tables set against the wall on three sides. There was a table for each category.

The table against one side wall had this sign above it: Ancient Stringed Instruments. Directions for making these instruments follow:

Shoulder Harp. Made with half a wooden cart-wheel (a bit scarce, but worth the effort!), some harp strings (a music store has them) and wooden pegs (make them or buy them). Tie harp strings through holes bored in one side of arc, stretch to opposite side and tighten with pegs tightly fitted into holes.

Triangle Harp. Somewhat easier to make. Fasten three strips of wood together, bracing the corners. Screw round head screws almost all the way down, leaving room to tie string. Stretch to opposite side and fasten to tightly fitted pegs. Turn pegs to tune. Paint a gay color.

Lyre. Sometimes called a psaltery or dulcimer, made with a cigar box. Cut a hole in the top, lay aside until frame is finished. Make a frame around the box to support the strings, making side pieces as long as you wish. Reinforce joints with corner braces. Make the frame a little higher than the box so no bridge will be necessary. Attach top, fasten as many strings as you wish with screws at end of box, and stretch to a corresponding number of pegs at far end of frame. Wire or gut strings work equally well.

On the table in front of the pictures and directions were placed the materials to be used in constructing them. Perhaps you can borrow some ancient instruments from a collection or if a museum is near enough for a field trip, it is highly advisable to take the children to see the section devoted to this art, or visit a synagogue and explain the project to the rabbi. With promise of special care on your part, he might lend you that ancient Hebrew horn, the *Shofar,* the only instrument of Bible days still in use today. Though difficult to blow, it will be most interesting for the children to see and to try!

The second table had all the materials ready for constructing ancient wind instruments.

Shepherds' Pipes. Made from willow sticks, bamboo sections, or Japanese fleece flower stems. The latter grows in both damp and dry places. From any of these, shepherds' pipes, flutes and trumpets may be made. The shorter the willow sticks, the higher the tone. Different lengths will make interesting combinations.

Trumpets. May be made from longer sections with the same principle of notches and holes. Pictures of Hebrews blowing trumpets and other instruments appear in the Pupil's Book Closely Graded Course III—1.

(Detailed directions for making pipes, flutes and trumpets may be found in Scout handbooks and Mrs. Coleman's *Creative Music in the Home.* Consult your local library for directions.)

The third wall had pictures of ancient percussion instruments.

Hand-drum. Called by the Hebrews a "timbrel," this simple drum was small, sometimes suspended by a cord around the neck. Any cylindrical container with top will make a drum of this kind: gallon ice cream containers from drugstores, paper mixing buckets from paint stores (tops will have to be made for these), round hat box (not too big). Directions for making drums are easily obtainable. Allowing the children to decorate them with pictures of early religious scenes will give them an opportunity to express feeling in design and color.

Tambourines or as they were called then "tambours," are familiar. A fine-sounding tambour can be made from the hoop of a round wooden cheesebox. Bottle tops hammered flat and a drumhead of cloth, inner tube or thin calf skin will be needed. With a coping saw cut ¾-inch slits at intervals around the side of the hoop, wide enough that two discs will have room to rattle. Drill holes through discs. Run a wire through the edge of the frame threading discs and attaching the end of the wire firmly on the other side. Center the cloth or inner tube so it overlaps at least half an inch, then tack in place. With the help of another person stretch the skin across and place tack opposite the first one. Place other tacks midway between these until completed. Some tambours had tiny bells strung across the open side. This adds a delightful tinkling sound.

Cymbals were a very important part of the ancient Hebrews' Temple "orchestra." If possible, avoid using the ordinary tin can top lids, or pie plates. There is no satisfaction musically, in their dull noise. Discs of brass may be purchased inexpensively. Through the center of each, drill a hole large enough to thread a bolt, and attach a leather loop as a handle. The clear, resounding tone will be most satisfying.

For recordings of Hebrew music see Septe

(*Continued on page 43*)

usic for kindergarten

by Helen H. Carlisle

is is the month of the harvest, full of
anticipation for children. Thanksgiving
on us and Christmas is around the corner.
hearts should be glad and grateful for
God's blessings, and our songs should be
f joy and thankfulness.
nksgiving songs: "Sing Thank You to
from *We Sing Together* is a choice one.
s you might use are "Thank You for the
So Sweet" from *Songs for Early Child-*
and "I Will Sing to the Lord" from
s for Primary Worship.
ou have family worship, there are three
is of hymns from *The Methodist Hymnal*
might be used. They are "Rejoice, Ye
n Heart" (358); "For the Beauty of the
" (18), a good Thanksgiving hymn; and
ome, All Ye Faithful" (96). Only the
ns should be used. The words may be
d the level of some kindergarten chil-
but they will catch the spirit of the
s if they are sung clearly and if, after the
g the meaning is explained simply. Then,
the children are present at any time
one of these hymns is sung, they can
oo. This gives them a warm feeling of
ging. That this is well worth the effort
ved by the happy faces of four- and five-
lds on such occasions.

ards of Good Songs

at is the mark of a good song for kinder-
children? The melody should be simple,
easily, and lie within the range of an
(d immediately above middle *c*, to *d* or
octave above). The rhythm should not
mplicated and the accompaniment, if any,
l be light and thin. Beware of accidentals
ts of black notes! The accompanist should
hicken a simple accompaniment by dou-
notes or playing octaves but should use
t clear touch—never heavy or loud.
o line (four phrases) is long enough; it
e longer only if there is literal repetition
rases. The words should be simple, based
e child's interests and experiences. They
d include no abstractions or symbols. The
child is very literal.

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Preparing for Christmas

Christmas is the most joyous time of the year for children. It is full of wonder and worship, love and joy. Music is a very important part of Christmas. Children love a Nativity scene. Let them help you make a simple one and set it up low enough so they can arrange it and handle the figures.

As they gather around the crèche, they may enjoy singing the first stanza of "Silent Night" and the first stanza of "Away in a Manger." If they know the second stanza of "Away in a Manger" (some learn it in school or at home), perhaps you would like to alter the last two lines. The beginning of this second stanza paints a picture—"The cattle are lowing, the baby awakes, But little Lord Jesus no crying he makes." Why should it not continue the picture? Instead of "I love thee, Lord Jesus, Look down from the sky, And stay by my cradle Till morning is nigh." Substitute "The mother is singing a soft lullaby, O sleep now my baby For God is nigh." This alternate version also eliminates introducing a concept that would need to be replaced later.

Other Christmas songs: from *Songs for Early Childhood*—"Shepherds Leave the Hillside" (No. 71), "O Hear the Bells" (No. 72), "Little Baby Jesus" (No. 69); from *We Sing Together* —"Little Baby Jesus" (p. 13), "Shepherd, Shepherd" (p. 14), "Sleep, My Jesus" (p. 15).

A kindergarten class in Evanston recently made a space rocket complete with control panel and radar tracing screen. It was their own idea, and with their teacher's help they also studied a world globe, learned some elementary astronomy and got in some arithmetic drill as they counted down for their rocket's blastoff. This was written up with a picture in a recent *Evanston Review*. A first-grade boy explained to me quite recently the scientific reason for the twinkling of the stars after we had sung "Fairest Lord Jesus" and were talking about the meaning of the "twinkling starry host." We often underestimate our children. We must lead them to see and appreciate the beauty and truth in God's world and to achieve a proper balance and relationship between this concept and the scientific concept they are being taught. This is extremely important for we have crossed the threshold of a new age which will belong to our children.

DECEMBER

Your Music Calendar suggests service music for special days of the church year and lists anniversaries of hymn writers and composers.

SUNDAY, December 4: ADVENT II

HYMNS: 84 "Come, Thou Long-Expected Jesus" • 463 "Thy Kingdom Come."

ANTHEMS: Lynn: "Lo, How a Rose E'er Blooming" (August MUSIC FOLIO) • Luther-Willan: "From Heaven High" (see MUSIC FOLIO).

ORGAN: Edmundson: "Let All Mortal Flesh" (from *Seven Service Preludes on Seasonal Subjects*), MZH (easy).

Dec. 5, 1830: Christina Rossetti, author of "Love Came Down at Christmas," b. London.

SUNDAY, December 11: UNIVERSAL BIBLE SUNDAY

HYMNS: 392 "God of All Power and Might" • 389 "Father of Mercies."

ANTHEMS: Tye-Ehret: "O Lord, Thy Word Endureth" (September MUSIC FOLIO) • Holst: "Let All Mortal Flesh Keep Silence," ZS (medium).

ORGAN: Peeters: "Lord, Keep Us Steadfast in Thy Word" (from *Ten Chorale Preludes,* op. 68), YI (medium).

Dec. 13, 1835: Phillips Brooks, author of "O Little Town of Bethlehem," b. Boston.

Dec. 25, 1734: First performance of J. S. Bach's *Christmas Oratorio,* Leipzig, Germany.

SUNDAY, December 25: CHRISTMAS DAY

HYMNS: 87 "Angels From the Realms of Glory" • 89 "Joy to the World."

ANTHEMS: Van Iderstine: "God Rest Ye Merry, Gentlemen," APM (easy) • Webber: "Shepherd of Bethlehem" (October MUSIC FOLIO).

ORGAN: Van Hulse: "Fantasia on 'Puer Natus Est'" (from *The Church Modes* VI-VIII), MZM (medium) • Walcha: "Zu Bethlehem geboren" (from *25 Choral Preludes*), YI (easy).

Dec. 27, 1525: Giovanni Pierliugi da Palestrina born.

Music for Juniors

(*Continued from page 36*)

Harvest Festival Ideas

The Co-operative Recreation Service of Del ware, Ohio, has published a collection of *Son for Harvest and Thanksgiving Festivals* in handy, pocket-size booklet (single copy, $0.2 ten copies, $1.00). It contains familiar hymn with descants, hymns as four-part anthems an folk songs for the season. In the preface t editor, Augustus D. Zanzig, gives helpful su gestions on "The Makings of a Thanksgivir Festival." Included is a sample program "Thanks for the Harvest." The ideas and song might be used in a dramatic worship servic a parents' meeting or a junior departmen worship experience.

Plan Ahead

Suggested for Christmas:

Slates: *Noel, Sing We Now of Christm* (YD $0.20). An easy, effective unison anthen

Cassel: *The Shepherds Sat on a Lonely Hil* has flute obbligato. From *Anthems for the Ju ior Choir,* Book 4 (MYF).

Reed and Young: *Infant Holy,* Polish caro From *Anthems for the Junior Choir,* Book

Davis: *Sing Gloria* (YD $0.22). SATB wit junior SA choir. Interesting combined anthen for adult and junior choirs.

New Repertoire

Three unison carols for juniors by V. Earl Copes have been published recently by Canyo Press. The first, a joyous *Harvest Carol* wit a text paraphrased from J. S. B. Monsell. composed of two stanzas and a refrain (s MUSIC FOLIO). *Mary's Lullaby* is a mos appealing lullaby to the Christ child. Th third is for Palm Sunday, *Carol of the Tree* with text by Katharine Lee Bates. Thes anthems are issued under the title, *Thre Carols for Juniors* (MZA $0.22).

How To Practice

(*Continued from page 34*)

Practice All Parts Together! Except for ve unusual passages, it is advantageous to practi both hands and feet together, rehearsing t passage slowly enough to insure accuracy in parts. Such practice naturally presupposes carefully-studied and carefully-marked sco containing all fingering, pedaling and registr tion changes.

Regional Highlight

by Jean S. Watkins

tinuity and contrast, the long, slow curve
e fast break . . . ideas, ideals and technics
orship through music above and beyond
chanics of living and working . . . such
terize the spirit of 120 musicians at the
Central Regional Church Music Institute,
st enterprise of its kind in this area.
roving reporter is writing from DePauw
sity in Greencastle, Indiana, sampling one
five regional conferences. Reports from
uth Central institute at Mt. Sequoyah,
sas. reveal an equally inspiring fellow-
The remaining three will bear out the
ecord, but here is personal testimony.
expectations are more than gratified by
ality of leadership, the warmth of the
aters," the inspirational guidance, the
of ideas and experience and the evi-
of increasingly effective activity in the
music program of Methodism.
rty-voice choir, under the direction of
Gove, fills Gobin Memorial Church
verent beauty at morning worship serv-
he organ speaks through the artistry of
oines' Robert Burns; the words of Dr.
E. Doty and of the hymn-singing congre-
begin each high-level day.
curriculum is varied to meet the needs
ll and large churches, of volunteer or
ional, part-time or full-time musicians.
formal sessions relieve the mental fatigue
le-hearted participation throughout the
d evening.
n the class on vocal technics we gain a
phy of singing based on the word "let."
g is a product of the whole person. Its
is in mental activity; its means, in
al activity; its beauty and greatness, in
onal and spiritual activity. In the
nal in Worship" class we learn to teach
nd words of a new hymn to the congre-
.. Each session enriches one's technics and
les, and The Methodist Publishing House
ys materials to supplement these ideas.
eral evenings are devoted to business,
MM, reports on "grass roots" programs
iscussion of policies and procedures. Testi-
ls by NaFOMM members reveal the
of membership in this organization open to all persons interested in the music of the church.

The expansion of board of education/NaFOMM co-ordinated services in this region indicates similar work elsewhere: Iowa is a fertile land in more than the agricultural sense. The two annual conferences of the Iowa Area approved formation of conference NaFOMM chapters. North and South Iowa chairmen preside alternately at meetings of the area co-ordinating committe, comprised of the executive committees of each chapter. Each chairman is approved by his board of education, is a member of that board and reports annually to the board and to the national NaFOMM organization. Each conference contributes financially to NaFOMM promotion, provides the use of board facilities and is represented on the executive committee by the board of education executive secretary and a member of the conference commission on worship. A pilot program is being set up in North Iowa's Cedar Rapids district, under the leadership of district superintendent Charles Hempstead and Don Sanford, whose plans will follow those outlined in "A Musical Circuit Rider" (July MUSIC MINISTRY).

In the Northwest Indiana Conference, NaFOMM chairman Barbara (Mrs. Byron O.) Blair has set up one-day directors' training schools. These are an outgrowth of a need felt several years ago by the conference music committee. Starting with a hymn festival in Lafayette, Indiana and growing with the aid of NaFOMM contacts, the program has spread to include the entire conference. Here's how it's done: a letter is sent to a selected person in a specific geographical area to arrange a meeting attended by the Rev. Lyle Loomis, board of education executive secretary, Mrs. Blair and other interested persons. Here needs, purposes and probable results of a workshop are discussed; decisions are made concerning curriculum, time and place and the hymn festival plan to be used. Chairmen are appointed for local arrangements and publicity and a festival director chosen. From now on the conference committee acts in a purely advisory capacity and secures adequate leadership. The district calendar is checked to select the most advantageous time. If no particular need is felt at the preliminary meeting, no workshop is arranged. Five such workshops are scheduled for 1960-61.

WATKINS is director of music, First Methodurch, Fairmont, West Virginia.

reviews

RECORDINGS

A Christmas Cantata by Arthur Honegger
The Christmas Story by Hugo Distler
Epic LC 3153 $4.98

In Honegger's cantata, the universality of Christmas is proclaimed by the singing of familiar carols in their original language. Written in 1953, the work opens with a chorus depicting the anguished appeal of humanity for a Saviour—strongly reminiscent of portions of the composer's *King David*. In answer to this cry, the archangel announces the birth of the Messiah to the shepherds. Then, from all over the earth come joyous carols welcoming the event. These are woven into a colorful, highly-imaginative fantasy which climaxes the cantata. Exciting music, excitingly presented!

The reverse side of the disc contains *The Christmas Story* by the twentieth-century composer Hugo Distler. Distler's career resembled that of many seventeenth-century German musicians and his compositions were exclusively in the older forms. Although written in 1933, this cantata is identical in many ways to the Passions of Heinrich Schuetz. Employing extreme economy of resources, the work is sung entirely a cappella including the solo recitatives. Choral portions unfold the Nativity story in nine variations on the hymn, *Es ist ein Ros' entsprungen*. Use of the pentatonic scale and warm modal progressions, interrupted occasionally by vigorous contrapuntal passages, characterize the choral writing. The Netherlands Madrigal and Motet Choir, conducted by Marinus Voorberg, gives a highly-polished performance.

Sing We All Noel
Graded Press $3.50

Lloyd Pfautsch conducts the choir of Southern Methodist University in a straight-forward rendition of less familiar carols from *The Methodist Hymnal*. Planned primarily as a resource for senior-high curriculum, this record should be enjoyed by many choral groups and in many homes.

ORGAN MUSIC

Hymn-Tune Preludes Volume I by G. Winston Cassler
Augsburg $1.7

These ten short pieces for Advent, Christma and Epiphany are intended for the organis with little pedal technic or who plays an in strument with truncated pedalboard. Actually the pieces are more effective at the piano, a many of the chord progressions are extremel difficult to play legato at the organ. The com poser is to be commended for providing ma terial that is not stereotyped.

Three Pieces for Manuals by H. Hugh Bancro
Novello $1.2

A prelude, interlude, and postlude are gen erally well conceived for playing withou pedals, although several passages would b easier if feet assisted hands. These also soun well when played at the piano.

SOLOS

My Soul Doth Magnify by Margaret Vard Sandresky
H. W. Gray $0.9

This delightfully refreshing setting of th Magnificat should find a place in many Adve and Christmas services. Scored for high voic the solo begins with a short recitative whic prefaces the canticle. Moderately difficult wi a three-stave organ accompaniment.

Song of the Seven Lambs by Richard Warn
Augsburg $0.7

A subtle and somewhat sophisticated lullab this is an imaginative text with a musical se ting of real merit. The vocal line (for mediu voice) is fairly easy but has a rather hi tessitura. Accompaniment is quite pianistic.

Oxen by Leland Sateren
rg $0.50
e dorian mode, the entire song is de-
as a ballad with a refrain-like repetition
dy. Short narrative phrases may be sung
en. This is an excellent selection for
unior choirs. Range is *C* up to *F*.

BOOKS

cs of Music by Wilmer T. Bartholomew
-Hall $6.60
book is a noteworthy attempt to bridge
lls of music and acoustics and to provide
oduction to the physical origins of
or musicians and music lovers. While
limited attention to the production
d by various musical instruments in-
the pipe organ, the author has given
rable space to discussing the human
nd its relation to acoustics, a subject
hich every choir director and voice
should be concerned. Although the
akes no effort to deal comprehensively
athematical details of acoustics, the
information presented is as plentiful
average musician will wish. Technical
re few and illustrations are many, which
the book as easily readable as may be
d of such a treatise.

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e Master and the Three Musicians

(*Continued from page 9*)

our gifts and created many fine works
in return; but more important, you
rned that your gift of music was noth-
til you acknowledged that your gift of
o was divine and handled it accord-
Only then did your life and music be-
whole. I send many servants into the
and, though they go without the great
en to you, they must learn the same
to use whatever gifts they possess to
ry of God; to serve with a whole heart
th a willing mind, with humility and
s; and to know that there is no beauty,
h, no depth and no worth in anything
ched by God's hand."
having said this, He bade them go into
rden, and He turned and closed the

Music for Primaries

(*Continued from page 38*)

ber MUSIC MINISTRY *Reviews*. These recordings provide atmosphere for the workshop and expose the children to some lovely and fascinating music.

For weeks the sound of hammers, strange tones from plucked strings, shrill pipings from reeds, drum beats, and cymbals clashing filled the workshop room and were heard up and down the halls. Extra sessions with the children became necessary. The primary teachers gave generously of their time; parents helped, too.

The value of the project was realized in the response of the children and their delight in a challenging activity. Their satisfactions as they experimented with harp, lyre, drum, or reed trumpet were well worth the hours of preparation. A worship committee under Mrs. Layton's leadership had planned for the use of these delightful instruments in a Hebrew Festival of Worship. Baskets of fruits were brought by each of the classes for distribution among hospitals, homes for older people and shut-ins. Dressed in the flowing robes of Palestinian days, the children carried these baskets between them on long poles as they approached the booth built by the older third-grade boys and girls with their fathers' help. Pictures on pages 34 and 46 of the Pupil's Book, Closely Graded Course III—1, gave them ideas.

All boys and girls who had made harps got together and synchronized their strokes into a rhythmic pattern. The flute and trumpet players organized and were able to sound their instruments in unison. The drums, tambourines, and cymbals made the greatest sounds, and a special place was prepared for their part in the service.

The children were brought together and the spirit of the worship service was talked over. All tunes and verses written by the children were printed on large sheets of newsprint, gaily decorated with pictures and colored leaves of the season. They practiced saying together the 150th Psalm and songs from their books.

Though the worship experience at Thanksgiving was a highlight, with the procession of fruits borne on the shoulders of the Palestinian "farmers," the choirs chanting the litanies and Psalms they had written and learned, and the Temple Orchestra climaxing it all, the staff felt everything was summed up by Phillip, as he stood with his lyre in hand, strumming an accompaniment to a sing-song tune, "Oh, I wish we had Thanksgiving every day!"

Sound in Your Church

(*Continued from page 5*)

As all organists and most choir directors know, there is something about the particular nature of the organ and of a choral ensemble as used in sacred worship that seems to demand even longer reverberation times than other types of music. One explanation finds the reason for this in the nature of the music that has been composed for use in cathedral-like enclosures through the centuries. Such music uses sustained chords and dignified tempi and capitalizes on the effects of rests, during which the sound is heard to die away by degrees. Other explanations, however, lie deeper in the psychological realm. For example, a long, slowly-dying reverberation of music or spoken liturgy, particularly in the higher reaches of a large church, is an effective aid to worship, because of the very indefiniteness as to the direction of the sound. The result is a feeling of pervasiveness. In the case of congregational singing, it is as if we were unified in thought and emotion by the enwrapping effect of hearing highly diffused music all around us. And furthermore, if there is something of *height* in the church, as there surely ought to be, even a moderately "live" church will have a lot of reverberation above the heads of the worshipers. This, although frequently operating below the level of consciousness, is a powerful aid to the worship experience, since we all instinctively locate God and the Holy Spirit as "up." Gothic architecture has been losing ground recently to contemporary in versions varying from excellent to execrable. Perhaps this is as it should be, since there is indeed much to be said for the validity, vitality, and honesty of an architecture indigenous to its own space and time in history. However, one doubts if there can ever be anything quite so powerfully symbolic as the Gothic arch, which pulls the eyes upward, even as the reverberation of music or liturgy (or even sermon) between upper walls and ceiling pulls the ears upward. If modern religion is to have more than a horizontal aspect (and this is indeed a question as we survey our contemporary culture both within and without the church, particularly in the matter of overblown organization and busyness), our new churches must somehow find room for interior vertical height, so that sight and sound will draw mind and heart upward in both the literal and the figurative sense. The power of symbolism is not to be despised.

Thus churches should have as much up-reverberation as possible, without sacrificing the understanding of the spoken word. this should be tested with an audience pres In many cases, speech training on the par the minister, particularly in the matter of m taining a more constant dynamic level and swallowing the ends of the words, will pe a church to be left safely on the reverbe side, to the enrichment of the music.

Churches, except in rare instances, sho not be persuaded, either by architects or salesmen, to install acoustically absorb materials before the congregation has had adequate trial period in the untreated chu It will usually be found that the presence the audience furnishes all the absorption nee and that a satisfactory compromise point been reached which permits the sermon to understood but does not rob the music of glory and its lift. If after such a trial perio becomes evident that some additional abs tion is really necessary, it should be added, p erably not in the chancel area, a little a time, with continuous testing under audie conditions. Such a procedure will aid both music and budget. The absorbent mate omitted from the sanctuary may be installed other parts of the church plant, where quie is needed.

Fanfare!

December MUSIC MINISTRY feature the Christmas story in the arts with multi-page picture spread of the graphi arts. The true significance of the seaso is poignantly revealed in *The Christma Story in Drama* by James H. Warren . . . John C. Bowmer gives a vital ac count of the history of *Veni, Immanuel* . . . A story of carols and customs is de lightfully told by Agnes Nolan and Lor Deinken . . . and William A. Hines ha prepared a lovely candlelight service usin *The Methodist Hymnal* exclusively.

MUSIC FOLIO features a new anthem b John Dressler, *When Morning Gilds th Skies;* Armstrong Gibbs's setting of *Go Be in My Head; We Sing Our Praise Now to Thee* by Farrant-Davies; *Wind Through the Olive Trees* (for juniors) by Ruth Bampton; and Joseph Clokey organ setting of the tune, *St. Anne.*